57

BROADWAY BUZZ

20 Cents
JAN. 15, 1921

Dramatic Mirror and THEATRE WORLD

NINA WHITMORE
Of the Three Whitmore Sisters

Who are nightly making a sensational success at the Ba-Ta-Cla in Paris. They will shortly return to America appearing in a new show.

Stage and Screen News and Reviews

Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

— USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

USE THIS NOW!

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

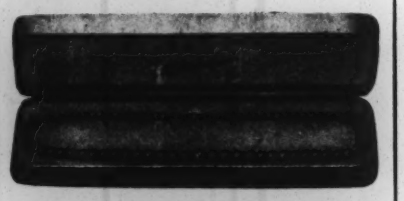
Name .....

Address .....

City ..... State .....

These Beautiful Pearls

Every girl will win a strand of these beautiful Nataline Pearls with only a slight effort. Their value in any jewelry store is $25.



1st Voting Coupon

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please cast this vote in favor of .....

Address .....

Name .....

Address .....

City ..... State .....

whom I suggest as the winner.

"The Jeweler had Simply made a mistake—and still"

I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for $18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They *are* fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look *fairly liquid*, they're so. full of subdued lights and shifting tints.

Then, too, I'm confident they will bear the closest scrutiny, for even experts are confused by them. Every day I wear them I think they have a creamier, more opalescent color. They never will grow dull, either, for Nataline Pearls are indestructible.

Nataline Pearls are ready for your inspection at good jewelers and department stores. Necklaces of all lengths and perfectly matched.

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This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, $30
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PRESENT

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BY
LADY DUFF-GORDON
FOR THE
SOCIAL EVENTS
OF THE
FALL AND WINTER SEASON
OF
1920

GOWNS — HATS
NEGLIGEES — TAILORED WEAR

37-39 West 57th St.
NEW YORK
PARIS — LONDON

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"

Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

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Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme. Helena Rubinstein

of Paris and London

46 West 57th Street New York City
ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lola Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Elinor's"

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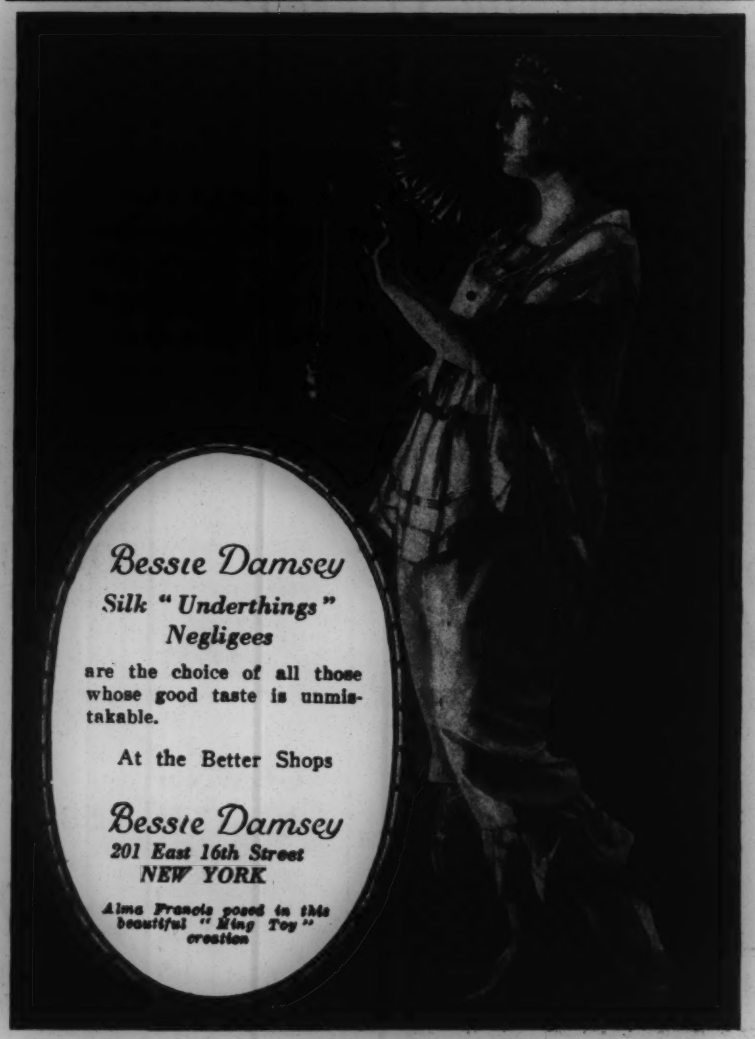
Bessie Damsey
Silk "Underthings"
Negligees
are the choice of all those whose good taste is unmistakable.
At the Better Shops
Bessie Damsey
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NEW YORK
Alma Francis posed in this beautiful "Ming Toy" creation

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Our entire stock of Ladies' Kaysers Italian Silk Underwear

Van Raalte—Vanity Fair and real silk Jersey Silk Underwear

At Cost and Less

Other Reductions range from

30 to 75%

Nat Lewis

To the Artist of Individual Talent:

Having realized the individual talents of artists like Eddie Cantor, Ed Wynn, Frank Tinney, Will Rogers, Fannie Brice, Bernard Granville, Jim Barton, Walter Catlett and others too numerous to mention; having foreseen their possibilities and helped them achieve success, I am now in a position to take under my personal management a number of artists to whom I shall devote my personal time and attention.

If you feel your personal talent warrants my taking over your affairs, furthering your interests and making you of greater commercial value in the eyes of the Managers of Musical Comedies and Dramatic Productions and the Public, I will be pleased to have you drop in to see me and talk the matter over.

MAX HART

Bryant 7403-7404
Room 214

Strand Theatre Building
New York

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Strength— practically indestructible.

Resilient— load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable— rims of standard types, proven worthy in service.

Weight— practically the same as wood wheels.

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Economy— avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed— plain surface lessens air resistance.

Accessible— Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable— replaces wood spokes, utilising regular wood wheel hub assembly.

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Henry Coelln

Typifying

Art in Dress

as Demanded

by Women of Culture

—

PARK AVENUE AND FIFTY-SEVENTH STREET
NEW YORK

Suits *Furs*

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

DRAMATIC MIRROR

DOROTHY DALTON

Paramount star who has been heartily welcomed back into the screen fold after a brilliant season on the stage in "Aphrodite."

Page S. Jay Kaufman!

DO you know what the Actors' Fund does with the money you give to it?

Have you ever taken the trouble to look into it?

You give performances for it. You send it money. You ask others. And the money comes in. Then what do you do? You assume that there is a home for broken down actors and that your money goes to help taking care of them.

That is only a very small part of what your money does.

I want you to find out. I want you to ask Daniel Frohman.

If you do you will be delighted. And you will want to help the Fund whenever you can.

And when on the 21st you go to the benefit at the Century you will leave a little larger check.

And that benefit?

Oh yes, the following artists have already agreed to appear, many of them in new offerings: Margaret Anglin, Florence Reed, May Irwin, Madge Kennedy, Julia Arthur, Nora Bayes, Roberta Arnold, Ann Andrews, Patricia Collinge, Marion Coakley, Gilda Varesi, Mrs. Holbrook Blinn, Claire Eames, Ada Mae Weeks, Janet Velie, Helen Ware, William Faversham, Holbrook Blinn, Fred Stone, Frank Bacon, Norman Trevor, Edmund Breese, Frank Truesdell, Lowell Sherman, Walter Walker, Alphonse Ethier, Robert T. Haines, Lionel Braham, Louis Hirsch, Jack McGowan, Savoy and Brennan, Grant Mitchell, Henry Stephenson, Harry C. Browne, Horace Braham, Pedro de Cordoba, Frank Reicher, Geo. Backus, Jas. C. Marlowe, Alfred Gerrard, Bert Levy, Frank Craven, George M. Cohan, the entire "Mary Co." There will also be the Dabney Orchestra. The Six Brown Brothers, twenty-eight Society girls and one hundred Naval boys in a pageant entitled "The Ports of the World;" a drama entitled "The Recoil."

. . .

On Young Mr. Schildkraut

Young Mr. Schildkraut gave me the impression when I saw him in "Pagans" not so much that he was a bad actor, as that he didn't want to act.

As if he disliked doing what he had to do.

I can understand that. "Pagans" is an atrocious play. To have made it popular it should have been guy-boltoned or maxmarcined. There was an idea but Mr. Anthony does not know the theatre well enough to make so big a subject a good play. It made even Helen Ware and Fred Burt, two of our best players, seem impossible.

But young Mr. Schildkraut (and I use the word young only to make it clear that it is the son and not the father) mistakes irritation for power. And a grimace for an expression of intense emotion.

Whatever may be said of Ben Ami he can teach young Mr. Schildkraut a lesson if young Mr. Schildkraut will watch the finale of the second act of "Samson and Delilah." Not the big scene just before the finale, but after that outburst when Ben Ami is about to leave. There's soul and understanding. No heroics. No mechanics.

But young Mr. Schildkraut has voice and the figure. And there are other plays.

. . .

On a "Name"

William Gillette in vaudeville.

I hope it is not merely a "flier." I mean a few weeks to make a few dollars. There's too much of that kind of thing in vaudeville. And vaudeville is just as much at fault as the artist. Vaudeville wants the "name." If the person is well known the vehicle is almost always stupid. It just "gets by." I have seen dozens of them. A simple story of one sort or another that has nothing of VAUDEVILLE to reccommend it. And by vaudeville I mean novelty. I mean the unusual. Unusual in quality as say Barrie's "Half An Hour," or unusual in idea as was "More Sinned Against Than Usual." When a star from the legitimate goes into vaudeville he should not be booked unless his vehicle is one which would be a success on its own. The star then becomes a "draw," but having drawn the audiences he gives them something for their money.

. . .

On Authors and Equity Shop

The actor says, "We can write our own plays and we can manage them."

The author says, "We write the plays and give the actors jobs."

The actor rarely writes his own plays. There are exceptions—Frank Craven for example—but there since "the play's the thing" the author is a more important factor in the theatre.

So important that his entry into the strike brought about, or helped to bring about, a settlement.

And now he enters into the proposed Equity Shop controversy.

. . .

On "The Beggar's Opera"

Just what's wrong with "The Beggar's Opera"?

The Greenwich Village Theatre was almost empty the night I saw it.

The crowds flocked there to see the Anderson musical doings. And recently to see "Three Live Ghosts."

Why not then to "The Beggar's Opera"?

Is the title frightening? I wonder.

In any case I quite agree with Irving Berlin who says that "The Beggar's Opera" is more amusing than any musical comedy done in New York in years.

. . .

On Reducing Prices

Sam H. Harris is right.

The theatre which has been business-ed should be treated as a business.

Why then should any other manager object to his reducing the prices of certain plays at certain times?

If the manager who objected had been a manager of an art theatre I could understand his objection.

But it was John Golden.

Who has two great successes. And does not have to reduce.

But suppose he produced another "Thunder"?

Would he not reduce it by leblanging it?

GERALDINE FARRAR

One of the favorite stars of the Metropolitan Opera, whose first picture for Associated Exhibitors, "The Riddle: Woman," has been released by Pathe

UNDER OATH of MY HONOR!

I sign my name on the margin below. By that
I undertake no financial obligation whatsoever.
I undertake to refuse point blank to support BLUE LAWS.
I undertake to fight Blue Laws.
I undertake to ask others to do the same.
I undertake to wake. To remember that prohibition was forced on a nation as'eep. To remember that taking away what little pleasure is left is only the beginning of taking away many other rights.

And I undertake to send my name and address to S. Jay Kaufman, 133 West 44th Street, assured by him that my name will be used in no other way.

Name.....

Address.....

DRAMATIC MIRROR

ALICE LAKE — *A major star of the Metro constellation who has started work on her next production, "Uncharted Seas," a vigorous dramatic story*

Broadway Buzz

FROM LOUIS R. REID

THE leader of the Ku Klux Klan is called the "Imperial Wizard." Fancy that, Hedda! Fancy the North which is supposed to posses a sense of humor taking seriously any organization that names its chief the "Imperial Wizard!"

. . .

The Governor of Florida has threatened to use a double-barreled shotgun on an editor. There's Southern hospitality for you with the emphasis likely to be on hospital.

. . .

Old—and New—Stuff

"Somewhere between 10,000 B. C. and 2000 or 1000 B. C., mankind discovered fermentation and began to brew intoxicating drinks."—H. G. Wells in "The Outline of History." And they're still discovering it.

. . .

G.O.P. or Great Ohio Pastime

That new game, so popular in Ohio, called "Find the Master Mind of the Republican Party," continues to flourish. Everybody journeying to Marion these days claims to be a master mind. The pilgrimage has been extensive and is still going on. But the game has not been com-

pleted. It has not been really decided who is the master mind. There is a sneaking suspicion that it belongs to George Harvey. He was once the master mind of the Democratic party. And once the master mind, always one—unless the owner goes bolshevik or prohibition.

. . .

Words, Words, Words

Some of the younger critics are taking exception to the use of ancient slang expressions in "The Champion," professing to believe that the pugilist hero of the play would be up to the minute in his choice of words and phrases. If a pugilist wants to use such obsolete terms as "bughouse," "twenty-three, skidoo," and "go way back and sit down," why can't he be permitted to do so? He may be a sentimental pugilist and to him those expressions may be as enduring as "home from the wars" and "quite, quite," are to the critics.

. . .

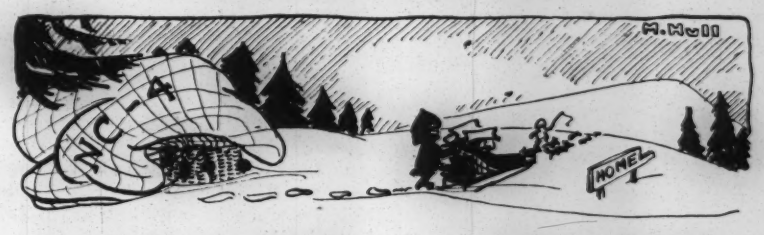
George S. Kaufman and Marc Connelly have dramatized Dulcinea. Just what will be Don Marquis' share of the royalties?

. . .

Setting the Pace

Many producers are claiming that their attractions will equal the run of "Lightnin'"—(News item).

One hundred nights on Broadway"
Was formerly the call,
But now all plays must run three years
If they would be hits at all.



The Solicitor's Downfall

It happened in a show shop where they're playing three a day and the curtain had just fallen on the Monday matinee. The show had been a tough one from the actor's point of view, not a single turn went over and the gang was feeling blue. "Gee, I thought that I was funny," said the Comic with a sigh. I knocked 'em dead on Broadway yet I come up here and die." "It's apple sauce they want old pal," remarked the coy soubrette. "If we fed them hokum with a spoon why they'd be laughing yet." The acrobats, the dancing team, the sister act as well, gave vent to their opinion as to why the whole bill fell. Amid the deafening outburst there came into the room a youth just barely twenty who looked like a bashful groom. He bowed and smiled and cleared his throat, then started in to speak, when suddenly the enraged crowd let out an awful shriek. The place became a seething mass, the boy was seen to fall; I fought and finally reached his side and dragged him to the hall. I laid his head upon my lap and said, "What's wrong, my lad?" He looked at me, then whispered, "I was looking for an ad." GILLESPIE.

. . .

"Comptroller Craig seems to have taken the guard out of La Guardia," suggests A. W. C.

. . .

Inspiration for Idle Actors

The *Herald* prints the story of a waiter in London named Ferraro who left his work the other afternoon "while he made a most successful appearance at a matinee given at the Shaftsbury Theatre. Ferraro's father," the *Herald* continues, "believed acting to be too uncertain a profession, so he made his son follow him in the more dependable profession of waiter." The old man had a sense of philosophy. Probably he believed that every waiter can be a good actor but not every actor can be a good waiter.

. . .

Daily Pessimistic Thought

The ex-Kaiser, it is reported, says that eventually he will be restored to the Throne.

. . .

It Can Go Too Far

What if this disarmament movement becomes general? What if the critic lays down his ax, the editor his pot of vitriol, the muckraker his rake, the chauffeur his meter, the gunman his gun, the vamp her smile, the gold digger her baby expression—wouldn't life be intolerably empty?

Of Course, Of Course

In the accounts of the death of "Devil Anse" Hatfield, Kentucky's favorite feudist, it was stated that Jonce Hatfield, a son of old "Devil Anse," fell in love with Rosanna, the pretty daughter of Randall McCoy. As Randall was the mortal enemy of "Devil Anse," does not this episode remind you of a hundred and one movies you have seen?

. . .

Interpretation of Ireland

Ire.....anger
land.....country
anger country.

EDWIN H.

. . .

"Long Beach was overlooked by the census takers," says a headline. And why not? Were they not too busy looking at the one-piece bathing suit parade?

. . .

It May Be Vice Versa

Preachers are unusually successful in sniffing the bootleggers. And it won't be long—the prediction is safe—before the bootleggers will be unusually successful in sniffing the preachers.

. . .

"I saw the 'Passing Show' at the Winter Garden last night," G. P. H. telephoned with a certain amount of suspense, "and I didn't miss the chorus men at all."

. . .

The Parade as Well as the Race Is to the Swiftest

Just when certain parties who cannot locate their recipes for home brew are lamenting the drabness of life in America comes news of a parade to be held in Lexington, Ky., in honor of a horse. City, State and county officials are to march in tribute to Man o' War. The town is to

be decorated and many bands are to be on hand to play *The Love Nest* and other favorite tunes of the horse. It is an exhilarating idea—the honoring of a race horse in this fashion. Life, as a result, cannot be as dark as Ike the former barkeep at Roger's would have it.

There ought to be a wheeze in the fact that in Paris cigarettes rolled in paper dyed a delicate shade of rose, blue, green and orange are the latest vogue for women. Would you say that these cigarettes are in good taste?

. . .

New York is a city of contrasts. No sooner are motion pictures of the Saviour and St. Patrick displayed than a film comes along bearing the title of "The Devil."

. . .

Money Talks Louder than Man

"Increase the pay of girl stenographers to keep them from marrying and retain their services was urged before the executive committee of the Chicago City Council by Assistant Health Commissioner Koehler," says a dispatch to the

Herald. What's this? What's this? Is it subtle propaganda on the part of the stenographers' union?

. . .

Chicago Is Safe But How About Los Angeles?

Making Chicago safe for husbands is the present special industry of Reginald C. Augustine, President of the American Optometric Association. He has a method which he is not reluctant to shout from the house tops. He would deport blondes to Moose Factory or some other cold northern region. According to Reginald blondes are irritated by the ultra-violet rays of the sun. This brings out in them an excess of nervous energy which causes them to "pull the Cleopatra stuff on the men folks." He should not be too worried. Most of our blondes have gone into the movies and the rest will be there soon.

. . .

D'Annunzio, D'Annunzio,
I'm grieved that you should have to go.
But there was not room
In fair old Fiume
For a bright-and-merry,
Without-any-worry
Military show.

. . .

C. A. M. dares to suggest that Lieuts. Hinton and Farrell are the individuals who put fight in flight.

. . .

Do Figures Lie?

You have to extend the palm to those statisticians of the theatre who are quick to rush into print with statements of the number of persons that have attended their attractions. Thousands and thousands and thousands mean nothing to them. They mass spectators as Ludie and Hindie used to mass troops. But do they convince those playgoers who have not yet seen their shows? Nobody knows.

NEW YORK THEATRE TRAFFIC NOW UNDER NEW REGULATIONS

"One Way" Rule Now Effective and Apparently Working to Advantage

THE New York police department has just placed a "new one-way" regulation into effect that is planned to relieve the terrible congestion in the theatrical district. It is sponsored by Dr. John A. Harris, Special Deputy Police Commissioner, who had Inspector John O'Brien, head of the traffic division, and his co-operatives put it into effect this week, and to all appearances was working a big advantage to both the theatres and traffic.

Pedestrians when once they find the new Broadway rule more to their liking will appreciate the safeguards it provides although the new system is causing considerable grumbling among the taxicab drivers at present.

The police department maintains that the new order of things makes possible for more speed, a clarification of conditions heretofore regarded as intolerable by the theatrical owners and managers and is also of inestimable aid to the department in clearing up a deplorable state of traffic at hours when the theatres pour forth thousands and thousands into Broadway.

The police have issued cards to all playhouses, which enables them to take part in helping maintain the new order of things.

George Arliss in New Play

George Arliss will appear for the first time in New York City in "The Green Goddess" at the Booth Theatre, Jan. 18. The drama is described as a modern play of adventure in Central Asia in four acts. It was written by William Archer, the well known British writer on the theatre and kindred subjects, and has been produced by Winthrop Ames.

In the supporting cast are Olive Wyndham, Cyril Keightley, Ivan F. Simpson, Herbert Waring, Ronald Colman and David Leonard. The native costumes and some of the properties were designed by Roshanara, the dancer.

William Faversham, who has been appearing at the Booth in "The Prince and the Pauper," will move to the Apollo Theatre Monday night.

• • •

Edelweiss Gardens Bankrupt

The Edelweiss Gardens in Chicago have succumbed to prohibition. The big restaurant at 6000 Cottage Grove Avenue has been thrown into bankruptcy and closed. Loss of liquor revenue was given by Richard Ostenreider, lessee of the building, as reason for liabilities approximating $100,000. The assets have not been listed.

The Edelweiss Gardens opened seven years ago. It was first known as Midway Gardens.

• • •

Wilde's Comedy at Bramhall

Following St. John Ervine's "Mixed Marriage," Oscar Wilde's "The Importance of Being Ernest," will be presented at the Bramhall Playhouse on Thursday evening, Jan. 20, with the following cast: Charlotte Granville, Frank B. Hollins, Mabel Frenyear, Butler Davenport, Helen Link, Edwin Strawbridge, Eleanor Martin, J. Cleneay Mathews and Alvin Dexter.

• • •

Title Goes Back to "Dear Me"

Having learned that a book has been published under the title of "Me," John Golden, who had intended to use that name, will adhere to "Dear Me" for the play which opens at the Republic Theatre on January 17. The play has been touring the country with great success for a year.

Gets "The Haunted House"

William A. Brady has acquired "The Haunted House," a new play by Owen Davis.

Chicago Opera Season Jan. 24

The advance guard of the Chicago Opera Company—executive and mechanical—reached New York Sunday to prepare for the opening of that organization at the Manhattan Opera House.

This season will cover six weeks, commencing Jan. 24, with "Norma" as the opening bill. Rosa Raisa will sing the title role. Others in the cast will be Gabriella Besanzoni, Forrest Lamont, American tenor, and Virgilio Lazzari, who has been winning new laurels in South America and Chicago since he was last heard in New York.

On the following evening Mary Garden and Lucien Muratore will be heard in "Monna Vanna."

• • •

Tyler-Frazee Comedy

George C. Tyler and H. H. Frazee have joined forces for the production of a new comedy entitled "Dulcy" by George S. Kaufman and Marc Connelly. Lynn Fontanne is to have the leading role. The piece will be presented at the Cort Theatre in Chicago on Feb. 20.

MAE MURRAY

The beautiful star of Paramount pictures, whose return to the stage has been mentioned as a possibility

To Give "John Hawthorne"

The first public performance of "John Hawthorne," the third production of the Theatre Guild season, will be given at the Garrick Theatre on Monday afternoon, January 17, continuing at special matinees on Mondays, Tuesdays, Wednesdays and Fridays because of the continued run of "Heartbreak House."

The cast of the play will include Muriel Starr, Phyliss Povah, Lian Stephani, Robert Babcock, William Franklin, George Frenger, Franklyn Hanna, Herbert Jelley, Warren Krech, Edgar Stehli, Jacob Weiser, Philip Wood, and Bert Young.

To Do "Blood and Sand"

Charles Frohman, Inc., have secured for production Tom Cushing's dramatization of Vincente Blasco Ibanez' novel, "Blood and Sand." This will be the first of the Spanish novelist's works to be presented on the stage in this country.

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Mrs. Fiske Here Jan. 17

"Just Suppose" will close at Henry Miller's Theatre Jan. 15. On Jan. 17 Sam H. Harris will present Mrs. Fiske at the Miller in "Wake Up, Johnathan!" a comedy by Hatcher Hughes and Elmer E. Rice.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Address to the Office of the Association

The Dickstein Bill, providing for the opening of certain stores on Sunday, and which was defeated last year, will again be submitted to the New York legislature and the Actors' Equity Association will fight the measure to the last ditch.

This bill is but the opening wedge leading to Sunday theatrical performances in New York City, to which we of the Equity are absolutely opposed. We do not agree with that divine who recently refused actors membership in his church "without sincere repentence" of their profession, nor are we violently "blue law," but we do believe our profession should have one day a week for rest, religion or play, according to individual dictation.

In most parts of the country

Sunday Performances

are now being given. This enlarging territory threatens to include the comparatively smaller ones in the East where legitimate theatres are compelled by law to close. The latest places to permit Sunday performances are Washington and Atlantic City.

That the actor should desire to retain one day a week for himself is natural if not a necessity. Every actor knows the deadly monotony of the seven days a week performance. While the actual labor of acting is not excessive compared with other work, still it entails a mental strain little understood by the lay-man. Daily repetition of any labor or business activity without a break leads to staleness, nervous depression and eventual breakdown. The human machine is made that way. Many of us know this and refuse big inducements to play Sundays.

The New York public does not today demand performances on Sunday night. If it did we would probably have to submit, but in the meantime we feel that all reasonable people will understand and sympathize with our present attitude of opposition to the last ditch to the Dickstein bill and its special interests.

Long experience has taught us the unwisdom of giving Equity entertainments of any nature in conjunction with other organizations. Conforming to our rules we were recently regretfully compelled to refuse an invitation from the Women's Trade Union League of Boston to join with them in giving a ball. We have every sympathy with the League, but we cannot depart from our principle to give no entertainments unless we assume sole responsibility to the public for the same.

In Regard to Arrears

The Equity Council has ordered that more than 30 days' arrears in dues of members shall automatically abrogate the many benefits of the Association such as claims, contracts, etc., and fare home of Equity members of stranded companies, of which there have been 27 thus far this season. This ruling will not apply to members out of work who are placed on the excused list, which at present totals less than two hundred.

FRANK GILLMORE,
Executive Secretary.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

BIG VAUDEVILLE DEVELOPMENT

Past Year Marked by Growth in Patronage and in Organization of Artists and Managers

MORE houses were operated, more artists employed, more patrons entertained than ever before in the vaudeville world. The relations of artists and managers were harmonious, pleasant and mutually helpful.

The outstanding event of the year in Keith vaudeville was the taking over of the Hamilton Theatre, at Broadway and 146th street, and the Jefferson Theatre, in 14th street, east of Third avenue. These became big-time houses as B. F. Keith's Hamilton, 2,000 capacity; and B. F. Keith's Jefferson, 2,000 capacity. Another important expansion was the extension of B. F. Keith vaudeville booking to the B. S. Moss Circuit of eight magnificent theatres, including the New Coliseum in Greater New York.

Another memorable Keith accomplishment was the opening of the new B. F. Keith Theatre in Syracuse. In these houses, every possible comfort and convenience are provided for patrons and artists alike.

The National Vaudeville Artists grew in membership and power during 1920. They solidified their organization, insured every member for $1,000, perfected contracts, cooperated with the managers in improving conditions everywhere, and made their splendid clubhouse in West 46th street the vital centre of the vaudeville world.

In 1920 vaudeville took part in numberless benefits and on every possible occasion helped worthy causes and deserving charities.

Altogether it was a banner year in the way of accomplishment.

NIGEL BARRIE

Popular leading man in stage and screen plays as he appears in "Their Mutual Child," a recent American film in which he costarred with Margarita Fisher

In Actors' Fund Benefit

The Actors' Fund Benefit will take place at the Century Theatre, Friday afternoon, Jan. 21. The following artists have agreed to appear, many of them in new acts and offerings. Margaret Anglin, Florence Reed, May Irwin, Madge Kennedy, Julia Arthur, Nora Bayes, Patricia Collinge, Gilda Varesi, Ada Mae Weeks, Helen Ware, William Faversham, Holbrook Blinn, Fred Stone, Frank Bacon, Norman Trevor, Edmund Breese, Robert T. Haines, Savoy and Brennan, Grant Mitchell, Frank Craven, George M. Cohan, the entire "Mary" Co. and others. There will also be the Ford Dabney Orchestra, the six Brown Brothers and twenty-eight society girls and one hundred naval boys in a pageant entitled "The Ports of the World"; a drama entitled "The Recoil," and five other specially prepared novelties.

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Manhattan to Have Concerts

In accordance with an agreement just entered into by Fortune Gallo with Mrs. Oscar Hammerstein, the Manhattan Opera House will next season be largely devoted to concerts. The plan calls for matinee and evening concerts excepting during the weeks already engaged for the Chicago Opera Association, the San Carlo Opera Company, and the Pavlowa Ballet Russe.

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Name Boxes After Actors

It has been decided that the boxes which are in course of construction at the Century Promenade, and will be completed in time for the opening of the new "Midnight Rounders of 1921" in two weeks, will be named for famous actors. Thus, instead of being known as No. 1, 2, and so on, or A, B, and C, they will be called Booth Box, The Forrest, The Garrick, The Coquelin, etc.

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Students to Do "The Liars"

The American Academy of Dramatic Arts will present Tuesday afternoon, Jan. 11, for its first matinee of the season, the four-act comedy, "The Liars," by Henry Arthur Jones. The performance will take place in the Lyceum Theatre.

Daly Out of "Tavern"

Arnold Daly, who is appearing in "The Tavern," will leave the cast of that play on Jan. 15. Mr. Daly will be starred in a production which is just going into rehearsal, but details of the character he is to play, or under whose management he will appear, have not been given out.

Brandon Tynan on Jan. 17 will assume the role of the vagabond in "The Tavern," the part Mr. Daly created.

Later "The Tavern" is to be sent to London with Mr. Tynan in the leading role and supported by the present company.

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To Preserve Foster Home

By an act of the last Legislature of the State of Kentucky a commission was appointed by Gov. Morrow for the purpose of providing ways and means to preserve for the Commonwealth the famous country place known as "Federal Hill." It was there that Stephen C. Foster wrote *My Old Kentucky Home* and *Massa's in the Cold, Cold Ground.*

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Acquire Lyceum Theatre

The Lyceum Theatre has been leased to the Famous Players-Lasky Company for a period of ten years, starting next October. The Lyceum will not be used as a motion picture theatre. With the Empire, another Famous Players-Lasky holding, it will continue to be a legitimate playhouse.

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In New Woods Farce

A. H. Woods will soon put into rehearsal a new farce by Wilson Collison and Avery Hopwood entitled "Gloria's Garter," formerly called "Come Up in the Haymow." Included in the cast are Hazel Dawn, Walter Jones, Lorin Raker, Eileen Wilson and Adele Rolland. Bertram Harrison will stage the play.

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Cast of "In the Night Watch"

The Messrs. Shubert have completed the cast, which is to appear in Michael Morton's drama "In the Night Watch" at the Century theatre, Jan. 24. It includes Robert Warwick, Jeanne Eagles, Maclyn Arbuckle, Cyril Scott, Edmund Lowe, Margaret Dale, and Max Figman.

Catholic Drive Extended

The Catholic Actors' Guild gives an entertainment in the Hotel Astor Friday afternoon, Jan. 14th, for the members of the theatrical profession as well as for the workers in its membership drive now on. More than one thousand names of new members have already been added to the rolls of The Guild, and fifteen hundred more at least will be handed in at the gathering Friday, when the drive will be extended for another month, closing St. Valentine's day. The entertainment will be preceded by the regular monthly meeting of The Guild, and a reception to members of the profession. Marie Wainwright will deliver an important address, and the entertainment will be directed by William J. Kelly.

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Get Insurance from Rain

A number of years ago there was to be an out door performance of "Aida" at Ewing Field in San Francisco. It was to be a very extravagent affair and much money was expended. The Lloyds insured the performance against being spoiled by rain. It did rain and the performance was spoiled. All these years the creditors have been trying to collect the insurance and not until recently has it been accomplished. $19,000 was paid by Lloyds. The attorneys will get $6,000, seat holders $3,000 and $10,000 to the creditors whose claims amount to $20,000.

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Oscar Asche Coming

Oscar Asche, English actor and author of "Chu Chin Chow" and "Mecca," will arrive in New York to see the latter spectacle on Jan. 22. He then will travel with the company to Chicago. Mr. Asche will stage "Mecca" at His Majesty's Theatre, London, at the conclusion of the run there of "Chu Chin Chow," which now is in its fifth year in that city.

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Changes in "Nice People"

"Nice People," in which Sam Harris is starring Francine Larrimore, will have a few changes made in the smaller roles and be sent out in the course of the next two weeks.

Klaw Theatre Will Seat 820

The Klaw Theatre, 251 to 257 West Forty-fifth street, the first of the four new Marc Klaw, Inc., theatres, will be opened the middle of February. The playhouse has a seating capacity of about 820, and stands on ground purchased from the Astor estate. The building and land entail a total cost of $700,000. The style of architecture is Colonial.

Innovations have been made in the theatre. Space has been made for musicians over the boxes, instead of in the orchestra. This allows a larger seating capacity in the orchestra than is ordinarily provided. Another feature will be a "coeducational lounge" that has been built for men and women. The decoration of the interior is carried out in gray, gold and jade.

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Morosco Busy on Coast

Oliver Morosco, who is now on the Pacific Coast, located for the present in Los Angeles, is engaged in sizing up new plays out there for prospective Broadway production. One of his main reasons for being on the Coast at present is to give his personal attention to a big picture proposition that he has under consideration. In fact, an announcement to that effect reached the east last week. Morosco was in films before upon a large producing scale, but this time plans to do it upon even a greater scale.

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Erlanger Gets Ed Wynn

A. L. Erlanger has assumed the management of Ed Wynn and will present in September a new musical production. The contract is signed with B. C. Whitney, under whose management Mr. Wynn has been playing for a year. The comedian is on tour now in "Ed Wynn's Carnival."

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Gaitee' Musical Comedy

Joseph M. Gaites will produce another musical piece in the near future. It bears the title of "Up in the Clouds." The book is by Will B. Johnstone and the music is by Tom Johnstone. Will B. Johnstone wrote the book of "Take It From Me," which proved a great success for Mr. Gaites.

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Hurt at Theatre Excavation

Marcus Loew is erecting a new theatre at Market and Taylor Streets, San Francisco. On New Year's evening the crowds were passing over the elevated stairs over the excavation when suddenly the stairs gave way and fifty people fell below. One was fatally injured, the others were taken to hospitals. The police are now trying to fix the liability for the accident.

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New Orchestra for "Frolic"

Beginning February 1, Jones Orchestra of Chicago will hold forth in "The Midnight Frolic" atop the New Amsterdam Theatre. The organization is coming East to make a series of phonograph records for a local concern and F. Ziegfeld, Jr., has contracted for their services for the limited time in which they will be in New York.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

NOTES OF THE LONDON STAGE

Superabundance of Entertainment Offered—Elsie Janis' New Revue

NOBODY will deny that the "festive season" in London this year is characterized by a superabundance of entertainment, and of a splendid quality too. There are numerous pantomimes in the suburbs and four in central London, and the number of fairy plays, other than pantos, both new productions and revivals, is greater than has been seen for a long time.

Such evergreen farces as "Charlie's Aunt" and "When Knights Were Bold" are also being revived. The music halls will be practically denuded of our best comedians and artists to provide leads for the provincials' pantomimes, but some startlingly new acts are promised instead. Personally, I think the holidays a good time for American acts to try out in town, because of the lack of our own artists in variety, and even apart from this, there is a good future over here for novelty acts of all descriptions, providing the labor and money situations improve.

Several of the outstanding productions carry on, including "The Garden of Allah," "Chu Chin Chow," and "The Skin Game" and Elsie Janis' new revue.

Hicks and Sachs made a great success with their latest "A Little Dutch Girl" this week, but otherwise we have had nothing new. Amongst the vaudeville acts doing here, some in revue, are Scott and Whalley, at the Alhambra; Manny and Roberts in Lew Lake's "Dardanella," Frank Van Hoven, Tucker, and Julian Rose.

A ball in aid of the

Actors' Orphanage

was held recently at Covent Garden on December 16. The idea is to turn winter into summer and to make the Royal Opera House a sort of flower-garden with color and greenery everywhere, and all the women dressed as flowers. Miss Fay Compton, Gladys Cooper, Marie Lohr, Edith Day, Julia James, Renee Kelly, Kyrle Bellew, Sybil Thorndyke, and Madge Titherage are only a few who banded together to secure success for the event.

A question regarding broken weeks has recently been settled between sub-committees of the Association of Touring Managers' and the Actors' Association. The matter arose over a manager having a broken week, in which he played three nights and a matinee. Half salaries were paid; but it was contended on the part of the artists that under the Standard Contract they should have received four-sevenths, as the clause in the contract dealing with this stipulates that

Payment Shall Be Made

at the rate of one-seventh per performance. The manager gave way and paid four-sevenths on the understanding that in the case of a broken week of three nights and no matinee only three-sevenths would become payable. The sub-committees of the two associations who discussed the matter accepted the manager's point of view, so that under the present Standard Contract a broken week of three nights with no matinee means three-sevenths of the salary.

The new play "Daniel," by Louis Verneuil, which was produced in Paris and Brussels, was given in English by Gilbert Miller at the Gaiety, Manchester. It is in three acts and four scenes. Two versions of the play, with national variations, have been written by M. Verneuil. Lyn Harding, C. Aubrey Smith, Owen Boughwood, Hilda Moore and Alice Moffat are in the English cast.

Elsie Janis' new entertainment at the Queen's is billed as a "revusi-comedy." In addition to Stanley Lupino, Miss Janis has engaged the sixteen Palace girls, Messrs. Arthur Margetson, W. Fullbrook, John Power, Guy Grahams, T. G. Graham, Lilian Coles, Carlita Ackroyd, and Jurion Thayer. The last named, an American baritone new to London, will be prominent in the singing portion of the production. Apart from special numbers with Miss Janis, the Palace girls will be seen in a ballet composed by Herman Finck.

In "Milestones," which was revived at the Royalty, three members of the original cast will appear—Dennis Eadie, Hubert Harben, and Haidee Wright. Gladys Cooper's old part was taken by Stella Jesse, Maurice Colbourn playing that in which Owen Nares first appeared.

A new room, set apart in the Russell-Cotes Art Gallery for relics and other souvenirs of Sir Henry Irving and his contemporary actors and actresses, has just been opened in Bournemouth. It is called

The Irving Room

Many of the exhibits were purchased at the Irving sale and Toole sale, but others have been gifts of the artists themselves or of their friends. There are the casket that Ellen Terry used as Portia, her girdle as Lady Macbeth, the bag she used in the drama of "Faust," and in addition to the armor worn by Sir Henry his bedside chair and table, and many small articles such as the snuff box he used as Claude Mellnotte in "The Lady of Lyons," the snuff box of Corporal Brewster in "Waterloo," his handkerchief with "N" embroidered, used as Napoleon in "Sans Gene," with chatelaines one of which originally belonged to Danton and one to Chas. Matthews,

The Cross and Chain

Sir Henry wore as Richelieu, and many others.

Lennox Robinson's witty Irish comedy "The White-headed Boy," is attracting excellent audiences at the Ambassador's. On Wednesday evening last week the audience included Princess Mary, the Duke of York, Prince Henry, and Mr. Asquith. During an interval Mr. Asquith went round the back of the stage and was introduced to all the principals.

George Bernard Shaw's "You Never Can Tell" was revived by Leon M. Lion with Louis Calvert at the Garrick for

A Series of Matinees

with Mr. Calvert in his old part of the waiter and Lady Tree and Viola Tree in the cast.

The 2,000th consecutive representation of "Chu Chin Chow" at His Majesty's will be celebrated on Wednesday evening, Dec. 29.

FRANK WOOLF.

CONSTANCE BINNEY

Dainty little comedienne who has decided to desert the stage for a year and devote herself exclusively to pictures for Realart

Anderson Revue This Month

"The League of Notions," the revue which John Murray Anderson and C. B. Cochran are producing in London, is scheduled to open on the fifteenth of January. James Reynolds, who is responsible for the stage settings and costumes, accompanied Mr. Anderson to London to supervise the production from a scenic standpoint.

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Ben-Ami in Yiddish

Jacob Ben-Ami, the Jewish actor who is appearing in "Samson and Delilah" under the direction of Arthur Hopkins, will return for a special performance next Sunday evening to the Jewish Art Theatre where he played all last season. The play will be "The Idle Inn." This will be Mr. Ben-Ami's first performance in Yiddish since his debut as an English speaking actor.

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Fifth Week of "Deburau"

Lionel Atwill will complete his first month in David Belasco's production of "Deburau," a comedy from the French of Sacha Guitry, adapted by Granville Barker, this week in the Belasco Theatre, where he is attracting audiences that test the capacity of the house at every performance. The emphatic success of Mr. Atwill in this comedy has resulted in an enormous demand for seats with standing room being at a premium at practically every performance.

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Playing Three Matinees

On Monday at the Playhouse Mary Nash commences the tenth week of her run in "Thy Name is Woman." In addition to the usual Wednesday and Saturday matinees, Miss Nash is now giving an extra matinee each week on Thursday.

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"Bronx Express" Postponed

Production of "The Bronx Express," the play which was originally presented at the Jewish Art Theatre last season, has been postponed by William Harris, who will produce the play in English, until after his production of "Mary, Queen of Scots," the new play by John Drinkwater.

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"Nobody's Fool" Next Season

"Nobody's Fool," the comedy by Alan Dale which was produced on the road earlier in the season, will not be brought into New York until some time next season.

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John Barrymore's Return

Speculation which has been rife as to the date of the return to the stage of John Barrymore has been set at rest by a report that Mr. Barrymore will continue his temporary retirement until next season.

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Largest Steel Truss

What is said to be the largest steel truss ever used in a theatre was put in place Monday, January 10, at the Loew's State Theatre, Broadway and 45th Street. It weighed 148 tons.

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Miss Anglin as "Electra"

Margaret Anglin has been invited to give a performance of "The Electra" of Sophocles on the steps of the Columbia Library in June.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

IS THAT SO!

OTTO KRUGER, who has been playing the leading male role in *Marc Klaw's* "Sonya" in Chicago this season, has signed a contract with *George M. Cohan*.

A. L. Erlanger has engaged *A. E. Matthews*, English actor, to play Jerry in "Peg o' My Heart," in support of *Laurette Taylor*.

Margaret Lawrence and *Arthur Byron* will present a new English comedy at the Cort Theatre during the current run of "Transplanting Jean." It will be given at a series of special matinees.

Leah de Picon, better known as little *Leah Temple* in the theatre, has sailed for Havana, Cuba.

Zambouni and O'Hanlon, who are dancing in "The Passing Show of 1921," have been engaged for "Midnight Rounders of 1921."

John G. Patton, owner of L'Aiglon cafe in Philadelphia, and *Mazie King*, widely known actress, were married in New York Dec. 15, it was learned last week. They will reside in Philadelphia.

William Faversham has sold his yacht, "The Hawk," to Douglas Wood of Providence, R. I., a well known yachtsman. The yacht is 65 feet long and has sleeping quarters for eight persons and for a crew of three.

Bertram Harrison, the well-known stage director, is recovering from an operation and is now at St. Luke's Hospital. He will shortly stage "Come Up in the Haymow" for *A. H. Woods*.

Carl McCormack, manager of Century Roof, whose friendship amongst the operatic profession is very great is arranging many novel affairs for the operatic singers who are at present in New York City.

Leo Scher, assistant manager of the Century Roof, has just been elected a member of No. 1 Lodge B. P. O. E.

Mrs. Elizabeth Hiatt Gregory will organize the professional talent for a pageant to be given in connection with the Mardi Gras ball to be held at the Ritz Carlton, Feb. 8, for the benefit of the Southern Industrial Educational Association. Several prominent dancers will take part, including *Mlle. Lubowska*, who will contribute an Egyptian dance.

Patsy Doyle and *Jack McGee* showed their new turn at Miner's Bronx last Sunday and cleaned up on a twelve act bill.

Al Jolson will chaperon his "Sinbad" troupe on a trip to the Coast in the near future.

Will Higgie the dancing sensation with the *Santos Hayes* Revue was taught his present routine by a celebrated Russian dancing master while with the American Army in Siberia.

Elsie Ferguson has purchased a home at Riverside, Ct.

William A. Brady has engaged *Vivian Tobin* and *Harold Anstruther*, the English actor who appeared as Bernard Clark in "The Young Visiters," for "The Haunted House," the new play by *Owen Davis*.

J. Harold Murray, who sings the juvenile lead in "The Passing Show of 1921," has been engaged for the new late hour show, "The Midnight Rounders of 1921."

Harold Atteridge, author of the book and lyrics of "The Passing Show of 1921," his ninth work of this kind—is writting a new song entitled "The Dramatic Critic."

Dorothy Jardon, late prima donna of the Chicago Grand Opera Company, will sing in vaudeville at the Palace Theatre during the week of Jan. 31 after which she will make a tour of the Keith theatres.

Having launched "Sally" at the New Amsterdam and with the "Follies" in Chicago *F. Ziegfeld, Jr.*, and *Mrs. Ziegfeld* (*Billie Burke*) and their daughter, Miss Patricia left Sunday for Palm Beach.

Agnes Bostkovska, who served with the Woman's Battalion of Death in the Russian army during the world war, has joined the ballet of "Good Times" at the Hippodrome.

Edmund Breese had a birthday last Sunday and to celebrate the event he gave a turkey dinner at his farm near Norwalk, Conn., for several of his fellow players of the "Welcome Stranger" company.

At the Belmont Theatre on the afternoon of Sunday, Jan. 30, *Miss Gay MacLaren* will make her first New York appearance in a series of impersonations taken from the recent stage successes.

A daughter was born on Jan. 2 to *Mr.* and *Mrs. Maurice Barrett*, of the *Walker Whiteside* company.

Paul Gordon and *Adda Gleason* are playing the leading roles in "The Man Who Came Back" at the Shubert Riviera Theatre this week. They have recently completed a long tour of the Middle West and South.

Alexander Leftwich will be the stage director of the Actors' Fund Benefit at the Century Theatre, Jan. 21.

Robert Fischer, playing an important role in "Me," which *John Golden* will present at the Republic Theatre on Jan. 17, has been placed under a three year contract.

Robert Warwick has been engaged by the Shuberts for the role of the "Captain" in the production of "In the Night Watch."

Cleveland Bronner, creator of the dream ballets in "The Passing Show of 1921" at the Winter Garden, is preparing a "Ballet of the Pyramids" for the new "Midnight Rounders of 1921," opening at the Century Promenade in two weeks.

Thomas Colton, a comedian in "Good Times," at the Hippodrome, has been elected president for this year of the New York Hippodrome Employees Association.

William Kent appeared in vaudeville at the Cort Theatre on Sunday night in a new sketch, "Moonshine Honeymoon," by Andy Rice.

Jeanne Eagles will play the leading feminine role in "In the Night Watch." *Miss Eagles'* last appearance was as the star of "The Wonderful Thing."

Cordelia MacDonald, who was last seen in New York in "La, La Lucille," last night joined the cast of "Three Live Ghosts," playing the role of Lady Leicester in place of *Marguerita Leonardi*.

Dorothy Mae Schaefer has joined the cast of "The Rose Girl."

Fritz Leiber concluded his engagement at the Lexington Theatre, Saturday evening with "Romeo and Juliet." He will make a tour of the East and South, and will return to New York Easter week to resume his engagement.

T. ROY BARNES

Popular comedian of vaudeville and musical comedy, as he appears on the screen in "So Long Letty" for Robertson-Cole

NEW SELWYN PLANS

Leo Carillo and Alan Dinehart to Be Starred

The Selwyns plan many activities for the new year, according to an announcement from their offices. Leo Carillo is to be starred in a new comedy by Edgar Selwyn. Alan Dinehart will also be a Selwyn star, appearing in a Shipman-Rethy play entitled "Edgar Allan Poe."

Slated for early fall production in New York by the Selwyns are the Gordon-Clemens-Springer play entitled "The Poppy God," with Ralph Morgan in the leading role, and a new play by Jane Cowl and Jane Murfin entitled "The Sign."

In other cities the Selwyns will be equally active during the new year just begun. Jane Cowl will open the new Hanna Theatre in Cleveland this spring in "Smilin' Through."

The new comedy by Roi Cooper Megrue, entitled "Honors Are Even," now playing in the Park Square Theatre, Boston, with Lola Fisher and William Courtenay in the stellar roles, will be seen in New York in August. "Sonny," the new comedy by George V. Hobart, with Emma Dunn and Lillian Lorraine heading the cast, will also be shown in this city in August.

In association with Sam Harris and Arthur Hopkins the Selwyns will control the Hudson and Cort Theatres in this city, the Park Square Theatre, Boston, and a new theatre in Philadelphia.

* * *

Actress Defends Charges

Terse Van Grove, an actress living at 207 West Fifty-sixth Street, New York, has authorized Solicitors Raymond Neudecker and William Coombe to defend charges against her in a divorce suit between Elizabeth Agee Ockstadt and Charles W. (Buck) Ockstadt, former football star, war hero, and vaudeville performer. Mrs. Ockstadt charged in a bill filed last month that her husband had become infatuated with the actress shortly after his advent into vaudeville. The Ockstadts are people of wealth and are prominent socially in Washington.

* * *

Tetrazzini on Tour

Mme. Luisa Tetrazzini left last Tuesday on a tour of Canada and the West. Mme. Tetrazzini is traveling in her private car, "The Mayflower," furnished her by the Canadian Pacific Railroad. "The Mayflower" was formerly the private car of the late Col. Roosevelt.

* * *

Howard, Inc., Offers Originality

Howard, Inc., at 147 West 44th St., a gown shop of extraordinary creations and one which specializes in original things is offering to theatrical people at the present time special reductions. One of the things that distinguishes this shop from others is the fact that all of their gowns are created and not copied.

* * *

Gladys Unger Here

Gladys Unger, author of several successful plays, is now in New York. Miss Unger, though an American, has been a resident of London since the year 1910.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"Enter Madame"

(Below) Gilda Varesi and Norman Trevor have a strange conversation, partly argument, partly love-making, in "Enter Madame," the brilliant comedy by Miss Varesi and Dolly Byrne, which Brock Pemberton is presenting at the Fulton Theatre. At the left, the love-making has got the better of the argument and there is every indication that a reconciliation will take place

(Below) It is a strange supper party that Mr. Fitzgerald invites his fiancee to. He makes love to his wife, whom he is on the verge of divorcing, the chef offers a flute solo, the physician accompanies him on the piano and the lady's maid chimes in

THE NEW PLAYS ON BROADWAY

"TRANSPLANTING JEAN"

Generally Pleasing Comedy from the French

Comedy in three acts, by De Flers and Caillavet. Adapted by Hallem Thompson. Staged by Arthur Byron. Gowns by Henri Bendel. Produced by Byron and Marshall, at the Cort Theatre, Jan. 3.

Jeannette Aubrin.....Winifred Anglin
Jean Bernard.....Richard Barbee
Bigoire .....George Gaston
Aubrin .....Jess Sidney
Catherine .....Evelyn Chard
Naima Duval.....Margaret Lawrence
Comte de Larsac.....Arthur Byron
Charmeuil .....George Graham
Abbe Jocas.....Forrest Robinson
Pierre .....Albert Marsh
Madeleine .....Katherine Standing
Lucy Ramsey.....Olga Lee
Vervier .....John Moree
Madame Melcourt.....Kathryn Keys

It is a generally diverting comedy that those veteran collaborators, De Flers and Caillavet have fashioned out of familiar material—familiar to them—and which *Arthur Byron* and *Margaret Lawrence* decorate admirably at the Cort. De Flers and Caillavet have been doing this thing for a long, long time. Writing with polished rapiers, though never, as an Algonquin luncher would say, with a dull polish, they pierce, expose, and hang aloft the pretty amours of amiable Parisians.

A gay old boulevardier, even though he may be approaching senility, becomes gayer and more distinguished in their hands. You like the aging roue because he is always graceful, amiable and deft.

And it is this light and amusing manner that *Arthur Byron* has caught with expertness in "Transplanting Jean." Here he is a romantic figure, counting his conquests by the score, who, finding himself not quite as winsome in feminine eyes, decides after considerable resolution to seek out his country-reared natural son, introduce him to the glamor of Paris life and acknowledge his parental obligations.

But the old philanderer becomes entangled in a new affair. This time it is with a piquant maid with whom his son is enraptured. Having set about to undo the match, he falls a victim himself and finally carries her off to Paris gaieties while his son is left to content himself with a peasant Juliet.

Margaret Lawrence interpreted the part of the philanderer's conqueror with winsomeness and sparkle. She conveyed with telling effect the mood of the piece. *Richard Barbee* as the son furnished the rural contrast that the authors had in mind. *Forrest Robinson* gave a rich portrait of an old priest.

LOUIS R. REID.

"Transplanting Jean" Diverting—"The Yellow Jacket" as Entertaining as Ever—"Pagans" Presented

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"YELLOW JACKET"

Oriental Fantasy Given Excellent Revival

Despite the scarcity of theatres there is room in New York for another revival of that near American classic "The Yellow Jacket." An encouraging sign, indeed, of the growing appeal of the better things of the theatre. "The Yellow Jacket" is as gorgeous entertainment as ever.

Its performance at the Cort, however, seems in a measure responsible for the loss of some of its former spell. For one thing the actors are too conscious of the fantastic qualities of the play. They are inclined to exaggerate. Again, in three or four instances. they fail to convey the delicacy of romance and imagination that is so vital to the correct interpretation of the play.

Schuyler Ladd, as before, gives the best portrayal. His part of the Daffodil is colorful and fascinating in its soft, luxurious, feminine note. *Arthur Shaw*, too, is quite as happy in his nonchalance as the property man. *Howard Kyle* lends Oriental dignity to the roles of the conspiring husband and the philosopher. *Antoinette Walker* is an attractive Chinese gold-digger. *Juliette Day* and *Donald Gallaher* as the lovers are never completely in the picture. They seem too material, too mechanical. *Mr.* and *Mrs.. Coburn* are effective in the parts of the chorus and the forlorn wife.

LOUIS R. REID.

"PAGANS"

Joseph Shildkraut Makes English Debut

Drama in three acts, by Charles Anthony. Staged by Bertram Harrison. Gowns by J. M. Gidding & Co. Produced by Messrs.. Wilner and Romberg, at the Princess Theatre, January 4.

Bill Pratt.....Harold Vermilye
James Barlow.....Frederick Burt
Doctor Gregory.....David Glassford
Elsie Northcote.....Regina Wallace
Mrs. Judith MacKnight.....Alice Fischer
Mme. Morelli.....Helen Ware
Richard Northcote.....Joseph Shildkraut

"Pagans" will doubtless make an absorbing motion picture, but it is certainly not a good stage play. The chief situation, that of an invalid being nursed back to health by means of a compelling love, is thoroughly interesting, but it is developed in such a hackneyed and montonous manner that it is soon confused with effete matters of free love; the advisability of sacrificing a wife for the sake of her husband, and the right of a physician to encourage a misalliance to promote the health of his patient.

The cast deserves great credit for the earnest effort it made to make the story convincing. *Helen Ware* and *Alice Fischer* gave their usual fine impersonations and *Regina Wallace* showed decided ability in the last act. *Joseph Shildkraut*, the great figure of the occasion, showed himself a master of all those minute nuances of histrionic art which we have come to look upon as continental. *Harold Vermilye*, was refreshing, and *David Glassford* was amiable.

BERNARD SOBEL.

BROADWAY TIME TABLE—Week of Jan. 17th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$18,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Beggar's Opera	Original London Cast	*Gay old English opera*	Dec. 29	Greenwich Village	Sheridan Square	8.30—W. & S. 2.30	$5,200
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.20	$8,500
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
The Champion	Grant Mitchell	*Camedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$10,800
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.25	$15,900
The Emperor Jones	Charles L. Gilpin	*Study of fear*	Dec. 27	Selwyn	West 42d	Special matinees	
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	*Pictorial comic opera*	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	$12,000
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$81,000
The Green Goddess	George Arliss	*To be reviewed*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	First week
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	*Average musical comedy*	Dec. 27	Lyric	West 42d	8.15—W. & S. 3.15	$17,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$18,500
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitsi	*Consentional musical comedy*	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	$17,500
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$12,200
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*Eerie Barrie fantasy*	Dec 22	Empire	Bway & 40th	8.15—W. & S. 2.15	$13,000
The Meanest Man in the World	George M. Cohan	*Comedy of lawyer*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	*Colorful oriental spectacle*	Oct. 4	Century	Cen. Pk.W.	8.00—W. & S. 2.00	$23,000
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	$13,500
Mixed Marriage	Margaret Wycherly	*Drama of religious conflict*	Jan. 4	Times Sq.	West 42d	Special matinees	
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	$6,000
Pagans	Helen Ware, Joseph Schildkraut	*Reviewed in this issue*	Jan. 4	Princess	West 39th	8.30—W. & S. 2.30	First week
Passing Show of 1921	Howard Bros., Marie Dressler	*Bright and colorful revue*	Dec. 29	Winter Garden	Bway & 50th	8.00—T.,Th.&S. 2.00	$24,000
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Apollo	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$9,800
The Skin Game	Herbert Lomas, Josephine Victor	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,100
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	$12,000
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$12,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$7,900
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$7,300
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.20—W. & S. 2.20	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Transplanting Jean	Arthur Byron, Margaret Lawrence	*Reviewed in this issue*	Jan. 3	Cort	West 48th	8.20—W. & S. 2.20	$9,000
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$16,000
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frasee	West 42d	8.30—W. & S. 2.30	$9,900
The Yellow Jacket	Schuyler Ladd, Arthur Shaw, Howard Kyle	*Reviewed in this issue*	Jan. 4	Belmont	West 48th	Special matinees	
Motion Pictures							
Inside the Cup	William P. Carlton	*Winston Churchill story*		Criterion	Bway & 44th	12 M. to 11 P. M.	
Paying the Piper	Dorothy Dickson, Alma Tell	*Society drama*		Rivoli	Bway & 49th	12 M. to 11 P. M.	
Something Different	Constance Binney	*Dramatic picture*		Rialto	Bway & 42nd	12 M. to 11 P. M.	
Prisoners of Love	Betty Compson	*Domestic drama*		Capitol	Bway & 5Cth	12 M. to 11 P. M.	
The Devil	George Arliss	*Character drama*		Strand	Bway & 47th	12 M. to 11 P. M.	
Over the Hill	Mary Carr	*Carlton's poem filmed*		Broadhurst	West 44th	Eve. 8.30 Mat. daily 2.30	
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*		44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15	

ORIGINAL DIXIELAND JAZZ BAND
CREATORS OF JAZZ

AT THE BIG VAUDEVILLE HOUSES

EXCELLENT BILL AT THE PALACE

Grand Opera, Original Comedy and Dialogue Presented

There is something exhilarating about a Palace opening bill. The audience is expectant, eager for new experiences, receptive. Every demand was satisfied, however, by the entertainment of this week. *Carl Emmy's* pets opened in an ingenious and humorous arrangement of tricks, high jumping and antics. This is an excellent animal act, but it would be much better if the poetry were omitted.

Bartram and *Sexton* are two sweet-voiced singers who open with a brief operatic selection and then follow with *Feather Your Nest,* southern melodies and Irish yodeling. Though their voices are rather light, their modulating is very pleasing. Child actors are always interesting, but *Lillian Roth* and sister *Anna* are sensational. The two little girls have the power of swaying an entire audience from laughter to tears. Their opening is a bit of "Make Believe," reminiscent of childhood days. *Lillian's* impersonations of *Chatterton* in "Daddy Long Legs," and *Patricia Collinge* are moving and artistic.

Warm applause greeted *Margaret Young* as she entered, resplendent in a cloth of gold evening dress. She relies on this single costume for her stage effects, but apparently requires nothing else as her songs all go over big. Her hits were *On the Ohio,* and *They Don't Make 'Em Like That Any More.* Her chorus girl stunt is clever. So great was her applause that she had to plead a bad throat in order to make a getaway.

The first part closes with *Eddie Borden's* pretentious number, "On Fifth Avenue." The novelty of the bus on the stage is good, the soda fountain scene attractive and the eccentric comedienne's high kicking skillful. The comedy is pretty thin and somewhat monotonous, but the dancing close is great dope. Those who make the act interesting are the generous *Eddie, Billie Taylor, Rose Kressner, Ben Mason, Elmer Brown, Edith La Ros* and *Ethel Grayce.*

Breezy and cheerful is "A Will and a Way," as presented by the youthful *Eddie Buzzell* and *Peggy Parker* who dance and chatter in an ingratiating manner. Their victrola wedding is one of the cleverest bits of the season. Their recalls were many, but one with *Eddie Borden* was interpolated.

The appearance of *Emma Trentini,* featured headliner, made the bill an auspicious one, for this little songstress represents the best of musical traditions. She opened with a brilliant singing of the *Bird Song* from Pagliacci, which would have been even more brilliant had she used the entire orchestral accompaniment for the bird effects. Her other numbers included her greatest successes in "Naughty Marietta" and "The Firefly." Mme. Trentini could have had several encores, but she was very frugal about dispensing additional high notes.

Laddie Cliff, that expert farceur and urbane comedian had the difficult next-to-closing place, but he held his audience to a man. *Cliff* is a model of real humor, and genuine talent, and comedians might well imitate his methods. No matter how nonsensical his tricks, he is never a vulgarian.

Ce Dora, the most daring girl in the world, well-named, closes with a marvellous globe, bicycle riding thriller. No better closing act could be found. SOBEL.

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Trentini and Laddie Cliff at the Palace —Good Bill Pleases Colonial Patrons— Harry Carroll Revue at the Alhambra —At the Chicago Majestic

COLONIAL DRAWS GREAT CROWDS

Good Bill and Reduced Prices Appeal to Patrons

A sweeping reduction in prices at the Colonial (back to pre-war rates) combined with a good all-around bill caused the box-office line to extend half a block up Broadway—and the house was packed.

The *Bellis Duo* in aerial feats opened, followed by *Marcelle Fallet,* the French refugee, a charming girl and an excellent violinist. She played the *Meditation* from "Thais" with much feeling. Her own arrangement of *The Love Nest,* and *Dear Old Pal of Mine* were likewise highly appreciated.

Clayton White and *Grace Leigh* in "Cherie," by *George V. Hobart,* proved to be good fun makers. *White* manipulated a restless cigar and got many laughs with his uneasy straw hat.

Harry Lester Mason served a trayful of laughs a la carte in his waiter monologue, describing the various customers caustically but comically.

"The Moth and the Flame," a dance pantomine, conceived by *Ned Wayburn* and executed by *John V. Lowe* and *Amelia Allen,* just missed being an artistic treat. The preceding dances and *Lowe's* singing *My Mammy,* all of which had nothing to do with the pantomime, detracted from the production, although well done. The contortionistic dancing of *Miss Allen* was boneless but brainy.

After intermission *Bobby Heath* and *Adele Sperling* warbled some of *Bobby's* new songs such as *They Won't Change That, On Your Knee, Is That All They Do?,* and *Oh, Come On. Just Like Adam and Eve* with a reluctant plant in an upper box to catch Eve's apple, proved diverting and at first appeared to be impromptu. *Vera Gordon* in *Edgar Allan Woolf's* playlet *"Lullaby"* followed.

Lou Clayton and *Cliff Edwards* put over *I'm Missin' My Mammy's Kissin', Singing' the Blues* and *Japanese Sandman.* The clarinet voice and the supple ukelele plus some clever dance steps, moved the gallery to concerted rhythmic applause completely stopping the show.

Van Cleve and *Pete* the mule, held everybody in their seats to watch *Van* get his. The act has a considerable kick to it. CONN.

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ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

DANCING BILL AT THE ALHAMBRA

Harry Carroll and Anna Chandler in Good Offerings

"On With the Dance" has taken possession of the Alhambra for the current week. Aud—hush—a secret—which also means gorgeous and eye-opening costumes—in those few numbers which simply must fall back on fashions.

The entire show is indeed well divided this week, for with two "girl" acts—*Harry Carroll* and his talented assistants—and *Sammy Lee* with Lady Friends, there could be a no more amicable arrangement than to present *Lee's* (The Irishman) show in the first half and *Mr. Carroll's* revue in the second.

With a quantity of song and dance furnished the audience, *Anna Chandler* and her few character impressions were a welcome dish and were most appetizingly received. As was *Hugh Herbert's* somewhat long farce, "Mind Your Business."

Even the "curtain raiser" number, *Alfred Powell* and *Joan Vernie* presented a song and dance revue.

Chung Hwa Four, four "song birds" from China, spread their harmony upon the audience—who rather like the spreading—especially a novelty of a Scotch number—a Chinaman in Kilties is such a rare vision that the laughs are instantaneous and lasting.

Harry Carroll seems to me the ideal song writer, producer, composer, artist and entertainer. He lends so much enthusiasm to all his undertakings that they cannot help but succeed.

As a gorgeous girl revue with lots of new compositions, his present endeavor, "Varieties of 1921" offers some visions of rare beauty and artistry that the vaudeville lovers are quite unaccustomed to—but they liked it—and more such condensed musical tabloids are bound to follow—from *Mr. Carroll* or some other wide-awake enterpriser. Harry could write anything from jazz to opera—a few of the songs he composed for the use of *Fern Rogers* are mighty rare gems of beauty and melody—but last night he revealed himself as a dancer of no mean ability, assisted by the equally fleet-of-foot *Harry Miller.*

The *Innis Bros.* presented a "boob" act—which is well above the average because of their dexterous dancing. *James Walthour* and *Flo Princeton* closed the show via a novelty turn. SCHWAB.

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CHICAGO — MAJESTIC

Whiting and Burt and Lillian Shaw Headline

The Monday afternoon audience at the Majestic was disappointed at the news that *Bee Palmer* and her clever boys, because of the non-arrival of their stage settings, would not appear upon the program. But gloom was soon dispelled, for every act on the bill joined in a conspiracy to make us forget it.

Dooley Ioline won the opening rounds of applause with her pleasing voice and dainty dancing, first on *terra firma,* then more startling on a wire.

She was followed by the graceful *Murdock Brothers, Lew and Paul,* who presented what may safely be called one of the best team dancing stunts in vaudeville.

Then *Harry Hayden,* with a thoroughly intelligent support, offered "The Love Game," a romantic comedy sketch which could be dressed up into a clever playlet but which is, as it now stands, a crude and insufficient skeleton.

Harry Adler and *Rose Dunbar* presented an unusual comedy act which delighted the house. In it *Mr. Adler* did some incredibly clever imitations.

The Cansinos, the talented Spanish dancers, followed in their thoroughbred terpsichorean offering in which *Miss Cansino* wore exquisite gowns and danced superbly as did also the male *Cansino.*

Lillian Shaw with her inimitable character songs received the ovation of the afternoon, but *James B. Donovan* and *Mary Lee* in their taking little skit held their own creditably, even appearing as they did immediately after *Miss Shaw.*

Whiting and Burt climaxed the bill, coming over from the Palace to appear in *Miss Palmer's* place, and won additional laurels with their pep and charm. *James and Etta Mitchell,* aerial acrobats, brought down the curtain. SELDEN.

NEW VAUDEVILLE ACTS

Emma Trentini

An artist can always bring an audience up to the appreciation of the best musical and artistic numbers. *Mme. Emma Trentini* proved this conclusively in her headline act at the Palace this week. This famous and charming little songstress gave numbers of rare beauty and real worth, without one deviation from the best standards, but she carried her audience along with her triumphantly. The beauty of her voice is already known to the thousands who have enjoyed her singing in numerous comic opera successes. It is a voice that is extremely high, sweet and true, and capable of long sustained notes.

Mme. Trentini opens with the beautiful "Bird Song" from "Pagliacci," and she sings this elaborate number with her accustomed ease, warbling, literally, on the high trills, and taking the climactic high note with infallible surety. Then she reappears in her vagabond boy costume and sings her incomparable number from the "Firefly" with its amazingly florid chorus, furnishing the opportunity for coloratura display.

The next song is from the *Victor Herbert* success, "Naughty Marietta," different in mood, but charming in melody. Not the least pleasing feature of the rendition is *Mme. Trentini's* droll comedy, her tricks with a tambourine, her naive posturing and coquetry.

Those people who have never heard this famous prima donna need have no regrets if they hear this superb act, for they will hear some of *Mme. Trentini's* most beautiful songs and will gain an excellent conception of her versatility and powers as a comedienne.

Albert Vernon, an able pianist, is the accompanist, and he plays all his numbers, in best formal concert style, without music. His interlude solos please greatly.

No notice of this act would be complete without mention of the single encore note which *Mme. Trentini* takes with all the daring and precision of an expert marksman. That her act was enjoyed, in the best sense of the word, was demonstrated by her frequent recalls.

SOBEL.

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Laddie Cliff

In *Laddie Cliff* vaudeville has a comedian of first importance. Anyone who sees his expert funmaking at the Palace this week must be convinced that Laddie is an artist in the best sense of the word. He knows his public, he knows how to amuse, and he knows—most important of all—how to amuse and be a gentleman simultaneously. It is surprising, in fact, that some discerning producer has not stolen *Laddie* away from vaudeville and built a whole play around him.

In opening *Laddie Cliff* gives humorous take offs on love making, Englishmen, and other well-known subjects. He relies for his effects on his sense of comedy alone, and never for a moment swerves from his urbane style. His singing and enunciation are good, and as a result, his comic lines all bring the laughs. By an odd and particularly personal power, *Cliff* manages to do all kinds of eccentric dancing with all the grace of a ballroom dancer. Particularly good is his Spanish toreador burlesque with the laughable falls.

Those people who have followed the successful career of this rare comedian will take great pride in the enthusiastic reception accorded him in his new act.

SOBEL.

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Bartram and Sexton

Bartram and Sexton, in their new act presented at the Palace this week, have succeeded in bringing to vaudeville something that is musically new. They have formed a program of songs which wins applause because they have spent time in arranging their numbers and have selected them for variety as well as melody. They open with a brief, but effective operatic number, and then slide easily into suave southern tunes and modulated melodies. This modulating is perhaps the distinctive feature of their singing, for their voices are high and soft, perform obligato stunts which are surprising and even captivating. Especially good is their rendition of *Feather Your Nest.*

A novel feature of this act is the song story of the orient in which the two singers reveal moods and episodes through charming and sometimes familiar tunes. In their close they employ a guitar which furnishes accompaniment to an intricate and memorable bit of Irish yodeling.

Bartram and Sexton make an agreeable appearance in their conventionel evening clothes and their enthusiasm and merits win them many deserved encores.

SOBEL.

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Bert Clark Has Capital Partner in Flavia Arcaro

It was a happy day for vaudeville when *Bert Clark* decided to return to its ranks. And in selecting *Flavia Arcaro* as the feminine partner to help him to foist his merry fol de rol and his surefire comedy dialogue he made a twelve-strike. So it comes to pass that the turn swings quickly into the stride for which *Bert Clark* became internationally famous. At the Riverside this week Bert and the clever *Miss Arcaro* are making the audiences bounce out of their seats from laughing so heartily. *Clark* is a natural comedian. He makes immediate use of every little quip and using showmanship as well as a thorough knowledge of his vaudeville auditors is banging out a laughing hit of 1,000 per cent. As a "straight" *Miss Arcaro* is unexcelled and the way she handles herself is a delight to behold. She manifests a winning French style that aids *Clark* twofold in getting his unctuous and droll humor over. And Bert makes the best of every point. He knows how. He can ad lib his way through any assignment and cause the kind of laughter that makes for the best in vaudeville. At the Riverside Bert and *Miss Arcaro* were the biggest kind of a hit imaginable.

MARK.

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Lillian Roth Is Remarkable Youngster

Long ago, *Thomas Bailey Aldrich* wrote a beautiful story about a child

(*Continued on page* 144)

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

On The O-Hi-O	Margaret Young
I Used to Love You, But It's All Over Now	Frank Hurst
Japanese Sandman	Eva Shirley
That's How You Can Tell They're Irish	Clara Morton

ANNIVERSARY BILL AT THE ROYAL

Kitty Doner and James J. Morton Headline

This is anniversary week at the Bronx house which undoubtedly accounts for the lengthy program, it being eleven fifteen when the show let out Monday night.

Kitty Doner, assisted by her illustrious brother and sister, is heading an unusually good bill which comprises almost everything in the form of a variety entertainment. *James J. Morton* humorously announcing each act on the bill was an added feature caused much laughter by his funny remarks.

James Dutton and Company opened the show with an interesting and novel equestrian offering, being followed by *Miller* and *Lyles* who, though slow in getting started, worked hard to please, and went off to a generous hand. *Charles L. Gill* and company, in a touching little sketch entitled "The Christmas Letter," scored heavily.

Sam Adams and *J. P. Griffith,* in "A Music Lesson," proved to be the laughing hit of the bill. Adams, as an ungainly boob, who desires to become a great singer, had the house in an uproar with his trick voice and funny antics, with *Griffith* as the music teacher, displaying a rich baritone voice, the like of which we have seldom had the pleasure to hear. A good act and a riot at this house.

Kitty Doner, assisted by sister *Rose* and brother *Ted,* in "A League of Song Steps," got away to a flying start, and chalked up a smashing hit. The turn moved with the usual snap and precision and the curtain found the house applauding for more.

Eric Zardo, the eminent concert pianist, followed intermission, offering a selection of classical numbers which were enthusiastically received.

"Summertime," a farcical affair, with a cast of five, managed to register, although the theme of the piece is absolutely impossible. But the audience seemed to like it, so why worry?

DeHaven and *Nice* in the "Follies of 1776" danced, sang and tumbled their way into popular favor. *Princess Radjah,* in her original dance crations, closed the show, holding the house until the curtain.

GILLESPIE.

• • •

Billy Montgomery Returns

Billy Montgomery has returned to vaudeville. In former years the comedian and piano expert has tried many turns since dissolving vaudeville partnership with Florence Moore, now a star under A. H. Woods' management. He's at the Flatbush this week and goes to the Coliseum and Regent next week. Johnny Collins engineered it.

FOLKS FIND FUN IN RIVERSIDE SHOW

Bert Clark and Flavia Arcaro Prove Great Funmakers

The Riverside audience Monday afternoon appeared to find a lot of jolly vaudeville entertainment in the new show that had the *Gus Edwards* Revue as its headline feature. But perhaps the biggest comedy hit of the bill was registered by *Bert Clark* and *Flavia Arcaro* who tied the show into a knot so to speak with their capital laugh-producing turn.

Jed Dooley was there and did well with his new act and *Harry Tighe* and *Edna Leedom,* in the next to closing spot, tacked on another substantial laughing hit. And *Gus Edwards* and his big company swept the platter clean at the tag end of the bill, with the finale bringing the entire revue into singing action, with some splendid dancing by the youthful *Chester Fredericks.* The full stage scene of a familiar street corner in New York gives Gus and company a chance to bring into bold relief some of the old, old airs that made topical song history. Both *Alice* and *Hazel Furness* do some excellent work.

The *Osborne Trio* opened the show with a hand-balancing turn that brought considerable applause. For a turn in the starting position the act did unusually well. *Ryan* and *Ryan* got away slowly but wound up to big applause with their dancing on the stiltlike shoes. Hardworkers and a novelty in the bargain.

Ethel Clifton and *Joan Storm* and their "surprise" sketch brought the returns worked for, with each of the women taking bows at the finish. Rather exaggerated to be true but maintained at the melodramatic tension liked by exacting vaudeville audiences. *Frank Hurst* never appeared to better advantage than at the Riverside and has made a number of advantageous changes in his routine that has helped the act noticeably. Even his numbers are for the better and the discarding of his opening salutation is to his betterment. Evidence unmistakable that *Hurst* has been taking heed of his booking agent who knows vaudeville.

Among his new hits are *On the O-hi-o* and *I Used To Love You But It's All Over Now* with both numbers going big. Closing the first part was the *Clark* and *Arcaro* act and what a whale of a comedy hit it was, with the audience laughing long and heartily.

Jed Dooley showed versatility and reeled off a new line of monologue that is funnier than any the inimitable Jed has yet sprung in vaudeville. The *Tighe-Leedon* act amused with *Edwards* and revue following for a swinging hit.

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DRAMATIC MIRROR
133 W. 44th St., New York

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Page Johnny O'Connor!

DEAR Johnny: Glad you are right and on top of the heap. Keep right after it and you'll eventually obtain the crown of glory that awaits us all who perservere.

But what I started to say is that the stage hands of this here town are to have a ball on January 27 and they want a piece in your paper anent and concerning the same. I wish you'd use your technical ability and get something in. I enclose a bit of dope.

Hastily,

D.

Stage hands of Chicago will put on their best bib and tucker on January 27 and with their wives, sweethearts and others will tread the mazes of the dance at the Chicago Arena, which, by the way, is one of the largest halls in the city. This will be the seventh annual ball of Local No. 2, I. A. T. S. E., one of the oldest union organizations in Chicago and the proceeds will go to

The Sick Benefit Fund

of this local. *Paul Biese* and his orchestra will furnish the dance music and there will be special lighting effects by a brace of spotlight men, as well as many other features of extreme interest to the profession. All the people of the stage in town on this occasion will be present and the union is making preparations to care for at least 10,000. *Raymond Dalton* is chairman of the committee on arrangements.

The first announcement of the new year emanating

From the Council

of the Actor's Equity Association carries the declaration that the organization would "fight to the last ditch" any attempt made to revise the laws and enable theatrical managers in New York to produce plays on Sunday.

The introduction of the Dickstein bill, providing for the opening of certain stores on the Sabbath, led the Executive Board of the actor's association to believe that

Managers of Local Theatres

would utilize its passage as a wedge to lift the "lid" on Sunday theatrical performances.

In the face of considerable adverse criticism anent its present administration and the administration's activity, the Equity should be congratulated on its present stand on the Sunday question. And they are perfectly right in contending that their members should have one day a week for rest, religion or play.

The player in legitimate and musical comedy shows cannot be classed in the same line as vaudevillians.

The Vaudeville Actor

playing two shows daily, spends but a small portion of time in the theatre. With the specialty in vaudeville averaging less than one-half hour, the vaudevillian has plenty of time to himself and his Sunday work interferes very little with his leisure time. But the player on the legitimate or musical comedy stage must remain on the job during the entire evening and on matinee days the entire afternoon is consumed.

If the legitimate theatre manager manages to enact a measure that would permit Sunday shows, the player would have no time at all to himself and while it would undoubtedly increase

The Manager's Revenue

it is a question whether it would increase the player's income and the majority of players feel inclined to forego the possibility of a salary increase, preferring to have the extra day to themselves.

And with the legitimate theatres closed on Sunday, additional work is provided for the vaudevillian for many of the houses present Sunday concerts, composed solely of vaudeville acts. Were the theatres permitted

To Present Regular Shows

on Sunday, the burlesque actor would be the greatest sufferer, for the burlesquer must play two shows daily and Sunday in the East is his sole holiday throughout the season. The burlesque theatres play the usual Sunday concerts, generally to capacity, consequently the loss of the day costs them nothing beyond the price of the Sunday program, but with Sunday burlesque, the actor would be the sole sufferer.

A few years ago the White Rats' Actors' Union endeavored to clamp down the "lid" on Sunday vaudeville performances, but merely succeeded in having police supervision over the type of acts exhibited. The law in this respect has been somewhat loose, but the better grade of vaudeville houses

Have Adhered Strictly

to the letter and exhibited only those specialties which come within the law.

The Equity could go a step farther in its legislative work and try for the passage of a bill permitting stage

GEORGE BEBAN

The eminent actor of Italian parts, who was formerly a great favorite in vaudeville and is now scoring in "One Man in a Million," a Robertson-Cole motion picture

children an opportunity to display their talent in New York theatres. The present law as applied to children is ridiculous in every respect. It permits the child to appear in public, but prohibits it from singing or dancing, yet it can indulge in dialogue. The Gerry Society supervises the stage child's activity and is extremely careful

To See That Children

of the stage live up to the rule of the law.

Many of the present day stars of the stage received their first public introduction under the age prescribed by the New York laws and while the New York laws prohibit the appearance of children on the stage, the laws of adjacent states offer no interference whatever.

Did You Know

That the estimable wife of *Jack Strouse*, late of the "Midnight Rounders" at the Century Theatre, has opened a beauty parlor in the Romax Building, 245 West 47th Street? It will be known professionally as May's Beauty Parlor, *Mrs. Strouse* using her first name in the christening of the establishment. *Mrs. Strouse* is as popular as her hubby and with

The Two of Them

booming the parlor business should be great.

That *Glenn Condon* wrote a Christmas story for all of the theatrical publications? But that isn't all. Each was different and written in a happy, original vein, given that verve and dash that only a crackerjack writer and newspaper man like *Condon* can swing into anything he mills. And each had its purpose—the kind of propaganda that carried a publicity kick for the N. V. A. And the west turns none out any finer personally than *Glenn Condon*. He sure has made good

With a Vengeance

since coming into New York. Oh yes and working at his elbow and grinding out live stuff—gingery and peppery and timely—is a hardworking chap named *Walter Winchell*. Another newspaper man and a good one. Livewires and teamworkers: *Condon* and *Winchell*.

That *Milo* (?) is in town and reported returning to vaudeville? Whether he is may be settled later but *Milo* (?) always was a happy vaudeville hit.

Lew Leslie, manager of *Phil Baker* and *Aileen Stanley* has signed this pair for a reappearance in their singles and double acts for the third time within eight weeks in all the Fox houses. Their contract calls for a one-week engagement at each Fox Theatre, at $1,000 per week.

20 YEARS AGO TODAY

Bernhardt Makes First American Appearance in "Hamlet" at the Garden.

Jefferson DeAngelis Appears in "A Royal Rogue" at the Broadway.

"The House That Jack Built" by George Broadhurst Is Produced at the Madison Square with Cast Including Thomas A. Wise, Charles Cherry and Annie Yeamans.

Max Beerbohm's "The Happy Hypocrite" Is Produced by Mrs. Patrick Campbell as Curtain Raiser for "Mr. and Mrs. Daventry" In London.

5 YEARS AGO TODAY

"The Devil's Garden" Is Produced at the Harris with Cast Including Lyn Harding, Lillian Albertson and Geraldine O'Brien.

Mrs. Fiske Produces "Erstwhile Susan" at the Empire Theatre, Syracuse.

Tomasso Salvini Dies in Florence, Italy.

Paramount Films "The Old Homestead" with Cast Including Frank Losee, Creighton Hale, Denman Maley and Louise Huff.

Vitagraph Releases Film Version of "Green Stockings," Starring Lillian Walker.

In the Song Shops

BY MARK VANCE

Earl Carroll's Royalty Investment—Paul Biese's New Hit—Al. Bernard's "Naturals"—The Edward B. Marks Music Company

EARL CARROLL was once known as a busy songwriter and a mighty successful one until he engaged in producing shows. And the best part of all is that *Carroll* not only saved up his royalties from song hits but invested them in legitimate shows, the first being "The Lady of the Lamp" and the second, "Daddy Dumplings," which is at the Republic Theatre. *Carroll* wrote many songs and it would require many pages to enumerate them at this time, yet we must mention a few in the passing. The Feist shop has *Carroll's, Give Me All Of You.* Then there is his famous *All the World Is My Dreaming Place* that is published by the Shapiro, Bernstein Company. And we must include *I Close My Eyes* that the Schirmer Company has upon its books. *Carroll* wrote several comic and light operatic successes, the list including "So Long Letty." He is one of the few American collaborators in writing compositions with *Enrico Caruso* and is proud of his acquaintanceship with that celebrated tenor. When *Carroll* produced "The Lady of the Lamp" he made use of his visit to China and adapted Chinese melodies into strange exotic arrangements and the New York critics went into ecstacies over the strange music embellishment. *Carroll* is considered a real genius when it comes to writing whether the work be some literary article, a play or a song. And he bubbles over with personality, aggressiveness and the everlasting "sticktoittiveness" that rewards one in the end. Happy New Year, *Mr. Carroll!*

Paul Biese has written a hit

Entitled "Rose"

which the Jerome H. Remick Company has published. This is the same *Paul Biese* that has made such a world-wide reputation with his orchestra and whose "mechanicals" have achieved unusual popularity. The lyric of *Rose* is by *Arthur Sizemore,* with *Frank Magine* also given credit for having collaborated with *Biese* with the melody. All Remickville is crowing with wild exultation over the number which is considered one of the biggest bets of the new year for the House of Remick. The lyrics are not the low-browed type that might be expected of some of the "girl-titled" numbers that have hit Music Row of late but could be sung by John McCormick or Galli Curci or used by any vaudevillian with credit to follow. But it has a wonderful melody—the kind that flows from the soul to the soul—and really smacks of the musical rythm characteristic of a musician of the ilk of *Biese.* While the famous conductor lies ill in Chicago his song *Rose* is fast acquiring an amazing sale. It is a "natural" according to the wiseacres along Tin Pan Alley.

Best Selling Music Rolls

Q-R-S—Feather Your Nest, Avalon and Whispering.
REPUBLIC—Whispering and Margie.

Al. Bernard is back in town.

This Clever Writer

is a southerner by birth and when old Santy started on his Yuletide excursion Al hopped a fast rattler and beat it for New Orleans. And Al ate chicken pot pie, 'possum pie and all other kind of pies dearest to Dixieland frying and roastin' and returned north determined to write a few more *Bernard* hits. He no sooner hits old Broadway than he starts making new records. Last week he and *Frank Kamplain,* the latter yodeling for a part of the number, "made" *Dew Drop,* a new song by *Bernard* (both words and music) for the Edison. *Bernard* is also the writer of another new one—timely and full of swing—entitled *The Blue Law Sunday Blues* for which *Frank Perry* wrote the music. But until the newer ones get better acquainted with the singing public and the followers of the "mechanicals" *Bernard's Spread Your Stuff* is selling like a house afire. He wrote both the words and music for this number. This fox trot wonder has increased its sales in Chicago, St. Louis and New Orleans as well as in New York. *Bernard* has others and just the other day in obedience to a special commission from the Brunswick Company "remade" two popular *Bernard* records for that concern, singing *St. Louis Blues* and *Beale Street Blues. Bernard* by the way has all of his numbers published by the enterprising Triangle Music Company. Al is sure a popularity chap in every way—isn't swellheaded from his successes and is a mighty delightful personality to talk with.

Artie Mehlinger quit vaudeville

To Boom Songs

for the Remick Company. But from time to time he and *George W. Meyer,* the popular song writer, could not resist the temptation to step back into the varieties for a few local dates. The other day the Marcus Loew offices made Artie a corking proposition to play fourteen weeks at his "big time" salary. Artie finally consented. Why? The money's right and regular and best of all Artie will get a chance to do a lot of big exploitation for *Mehlinger's* numbers as well as those boosted by Remick. But *Mr. Meyer* will not be with Artie upon this variety excursion, so *Mehlinger* will go it alone. He opens for Loew February 14. Incidentally *Mehlinger's* new ballad, *Beautiful Annabel Lee,* for which *Meyer* supplied the music, is gaining popularity by the hour.

Edw. B. Marks is now sole owner

Of Jos. W. Stern & Co.

having acquired the partnership interests held by Mr. Stern for the past twenty-seven years. In the deal recently consummated Mr. Marks not only takes over the entire publishing business but also the International Theatrical Play Bureau, an important branch controlling many successful American and foreign theatrical productions and also many well known writers. In all America's music realm as well as international centers no music publisher is better known than *Ed. Marks.* From the time he entered the trade, holding a half interest in the Stern firm, *Marks* has been a plodder, a hard worker, ever alert to the interests of the music industry and progressively active in building up a world-wide trade mark for the Stern catalogues. Always enthusiastic and ardently devoted to his business he let nothing daunt or flag him in his efforts to help other music publishers as well as his own interests. It was *Ed. Marks* with several other pioneer music men who banded themselves together in a ceaseless fight against the evils which were fast disrupting the trade and making the publishers face utter ruin. But hard work and the right kind of principles enabled *Marks et al,* to bring order out of chaos and make possible an organization that is now thoroughly equipped to take care of the trials and tribulations that still beset the industry.

No sooner does *Mr. Marks* take up the reins of

The Edward B. Marks Music Co.

than he gives out the following announcement:

"The purchase of Mr. Stern's interest will in no manner affect our cordial relationship. The catalogue remains intact in every particular and the old firm name will be gradually dropped, or at least changed to the Edward B. Marks Music Co. (formerly Jos. W. Stern & Co.). Eventually, my brothers, who have served the firm faithfully for over 20 years, will receive due consideration through an interest. The nature of the business will practically undergo little change, excepting that the character of the music published will have a tendency toward the better class.

"We will specialize as heretofore in the World's best music, both American and Foreign. Directly after the Armistice, our representative combed the European market for seven months and secured the choice of the musical successes now running in the principal cities abroad, including important works by Lehar, Oscar Strauss, Fall, Lincke and other Maestros. These works compare most favorably with our former European successes, *Lilac Domino, Sari, Spring Maid, Rose Maid, Chu Chin Chow,* etc.

"We will also have our share of delightful dance numbers and instrumental foreign novelties. Our New Year publications in this line consist of the first important success by Lincke since his famous *Glow-Worm.* It is a Fox-Trot entitled *Hope* and it is also published as a Tone Poem for concert purposes. A Waltz entitled *Love in Lilac Time* is the second novelty. It has already created a sensation in London and the demand for it is already starting here.

"We have also been fortunate in procuring two numbers by the writers of *Bubbles* and *Feather Your Nest* called *The Arabian Yogi Man* and *Pining.* Experts declare these numbers to be superior to any popular songs now being featured. The present interest of the public in the ouija-board, crystal gazing, and other spiritual and psychical phenomena suggested to Messrs. Kendis & Brockman the subject of the Yogi-man.

"In all 53 contracts for new operettes, plays and special numbers were secured by us. Several have already been accepted by American managements, so we will be provided for in this department for the next few years to come.

Best Selling Sheet Music

FOX TROTS—Margie, Waterson, Berlin & Snyder; Whispering Sherman-Clay.
BALLADS—Rock-a-Bye Lullaby, Waterson, Berlin & Snyder; Down The Trail To Home Sweet Home, Witmark; Rosie, Berlin.

Best Selling Records

COLUMBIA—Fox Trot, Avalon (A3322), Art Hickman Orchestra; Song, Whispering, Frank Crumit and William Davidson.
EDISON—Fox Trot My Sahara Rose (50685) Wadsworth-Weodoft Quartette; They All Love Jack.
PATHE—Fox Trot (40215) Rosie, Joe Samuels Music Masters Orchestra; song, Rose, (22482) Billy Jones.
VICTOR—Fox Trot, Margie (Special) Paul Whiteman Orchestra; Song, Palasteena, Sam Ash.

"The Edward B. Marks Music Co. will occupy the same premises in the Mark-Stern Building, 102-104 West 38th St., for about a year. I have an option on an important site near Times Square, and may build or locate in some other building, where professional offices, stock rooms, and executive offices can all be combined."

The Enterprise Music Company executives tell us that *Somebody* is going to startle the natives. It was written cojointly by three men, namely *George Little, Jack Stanley* and *Harold Dillon.*

When it comes to knowing all the ins and outs of the music game don't overlook the energetic and hustling *J. J. Bregman* of the Enterprise staff.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Fashions From the Footlights

By Mlle. Rialto

A FRENCH heroine is always interesting—and for several reasons. She, of course, is piquant, and her choice of clothes is bound to be excellent, that is, if she is of the upper classes. And *Margaret Lawrence*, in a most entertaining comedy, "Transplanting Jean," is of the upper classes and decidedly appealing. Her appearance in a

Chic Riding Habit

created a stir, for the outfit was well suited to the world of outdoors now uppermost in the minds of those who are preparing for the southland. This habit, by *Nardi*, was very trim and in a dustproof shade of tan. Smart breeches, snugly fitting, and a sleeveless coat which fitted well and revealed long sleeves of white, and Eton collar made it most intriguing. A broad, rolled brim to a straw hat of a dark shade of tan, and shining tan boots completed the outfit. In the second act a frock in a soft shade of blue, suggesting a

Costume of Days Past

was very becoming. The blue chiffon was elaborately trimmed with crystal beads, in original manner. The skirt, rather full, hung in rather long lines to the ankles and was made with a double tunic, each of which was finished in uneven points edged with a deep fringe of crystal beads. The bodice was plain across the top, with a round neck, while a fringe of beads midway across the waist gave a quaint effect. A girdle of pale ecru chiffon tied around the waist and finished in a large and graceful bow at the back, the ends of which reached the bottom of the tunic. A

Poke Bonnet of Gray

framed the face very becomingly, while a large pom-pom of gray feathers in front gave a saucy touch. French pumps, and silk stockings in the same shade of gray finished the outfit.

But for real charm of design and color, the afternoon or garden frock worn in the last act, was worthy of more than passing notice. Particularly interesting was it to those who are selecting a wardrobe for the Florida coast, and also might be remembered for a charming gown for the summer days to come. It was of

Beaded White Chiffon

trimmed most stunningly with a beautiful shade of coral. A simple

BARBARA DEANE

Miss Deane, who at the present time is decorating the superior musical comedy, "Sally," is seen here in an unusually lovely evening gown made from green Sym-Fa-Ni brocaded in dull gold. The medallion motif so much in vogue is used just under the corsage and at the waistline. The back of the gown is cut low and masses of brown tulle give a bouffant effect and form a very striking note. The gown was designed by Boue Soeurs

LADY DIANA MANNERS

Lady Diana Manners, the celebrated English beauty, daughter of the Duke of Rutland, and soon to appear in a series of photoplays under the personal direction of J. Stuart Blackton, is a particularly attractive young woman when she elects to wear an embroidered shawl, presented to her by the Shah of Persia as "the most beautiful woman of the world's greatest empire." The shawl is a work of art and of an Oriental picturesqueness that is decidedly fascinating. It will undoubtedly be seen in her motion picture interpretations

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

waist was beaded in delicate design in silver and pale coral, and had pretty short sleeves and a moderately low neck. Over a plain skirt of the chiffon was hung a long tunic made of separate panels, each of which was exquisitely beaded in the silver and coral. A

Girdle of Coral Ribbons

tied about the waist and hung in long streamers at the front left side. A shade hat with drooping brim was made of white straw, with a lining in pale coral chiffon, while about the crown, in back, were coral roses artistically grouped. In front pale green foliage gave a contrasting note. White silken slippers and a parasol of coral taffeta added a charming finishing touch. *Miss Lawrence's* gowns and hats were

Executed by Henri Bendel

as were the two very striking outfits worn by *Katherine Standing* and *Olga Lee*. *Miss Standing*, a very chic person, wore a gown of orange duvetyn and monkey fur. It was a one-piece model, fashioned along simple lines. Monkey fur trimming about the neck and short sleeves was most effective while

Banding of Monkey Fur

also finished the bottom of the skirt in striking design. A narrow belt of orange edged with black loosely encircled the waist, and hung in two narrow tabs at the side. The sheerest of black silk stockings and black satin pumps also added a fashionable note, while a broad brimmed hat of black, with a daring panel of orange, completed a smart outfit. *Miss Lee* chose a gown which

Combined Cerise and Black

with noteworthy results. The dress was of cerise velvet. The bodice was snug and tight about the waist, while a full, flaring skirt, decidedly short, gave a contrasting line. A feature of the skirt was its hem line, which was composed of circular pieces, which, when walking, revealed a lining of black taffeta. Black taffeta also formed a huge pom-pom at the front of the waist, slightly to the left side, which had two long ends

Terminating in Silver Tassels

while silver embroidery also leant brilliance to the gown. An upturned hat of silver cloth trimmed with black proved very striking, while gray gloves, very long, and pumps and stockings in the same shade finished the picture most effectively. *Kathryn Keys*, as a mature type, wore all black, which was very becoming. The dress was made along slim lines, with a long, loose tunic, while long sleeves, and rather high neck made the blouse almost severe in its simplicity. A small toque of black completed the costume.

In most of the gowns worn in "Transplanting Jean," it was decidedly noticeable that the

Full, Flaring Skirt's Return

will be a feature of new Spring gowns. For, while simplicity of outline is a distinctive note in many models, the skirt of wide dimensions, and giving just a correct flare, gives the gown a stylish air, and it is also worthy of notice, that the uneven-hem line, and pointed tunic, or paneled tunic will grace many of the newer models.

LOUISE LEE

Simplicity is the keynote of this charming all day frock of Moon Glo Satin. It shows the long bodice of Moyen-Age inspiration, and a suggestion of fullness is given to the skirt by the arrangement of long tassels. L. Schwartzreich Co. are responsible for the design

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

At the left, Hope Hampton in "The Bait" (Paramount) feels as much a prisoner as if she wore handcuffs

Above, a ray of hope comes to Hope Hampton in the midst of her life of unhappiness and intrigue

At the bottom of the page, things are about to come to a satisfactory conclusion as the law intervenes

"THE BAIT"

Tourneur Directs Hope Hampton for Paramount

Adapted from Sidney Toler's play, "The Tiger Lady." Directed and produced by Maurice Tourneur. Released by Paramount.
Joan Grainger, the Bait...Hope Hampton
John Warren, the Fish..Harry Woodward
Bennett Barton, the Fisherman.....
Jack McDonald
John Gordon, the Game Warden.....
James Gordon
Dolly, the Hooked.....Rae Ebberly
Simpson, the Bait-catcher...Joe Singleton
Madeline, the Minnow....Poupee Andriot
Jimmy, the Bullfish...Dan Crimmins, Jr.

"The Bait," adapted from Sidney Toler's play, "The Tiger Lady," is a thrilling battle between Innocence and stern Circumstantial Evidence.

Joan Grainger, a saleslady in the jewelry department of a department store becomes aware of the fact that a band of shoplifters is working in the store, captained by the floor walker of her aisle.

The floorwalker informs his chief, Barton, who rules his band with fear and hypnotism that Joan is wise to their game. Out of idle curiosity the chief of the band drops into the store to observe Joan. Seeing great possibilities in her beauty, he has her framed-up as a thief, and after she has been convicted on circumstantial evidence and is on her way to jail, Barton engineers a collision and in the excitement rescues Joan.

Barton sends Joan to Europe, where he later joins her, posing as a platonic benefactor—and there begins the game of fishing for a millionaire, with Joan as the bait, Barton as the fisherman and John Warren, son of a wealthy New York family as the "fish." Discovering the real object behind Barton's friendship, Joan refuses to go on with the game because she has learned to love Warren. Barton intimidates Joan with threats of jail, dwelling on the notoriety that would fall upon Warren.

Joan goes on with the game, praying for release. Her prayers are answered in the person of a chance acquaintance who risks his life to secure a confession from the girl who has helped frame up Joan. Matters come to a splendid climax in the apartment of Joan's fiance, who continues to believe in her.

Hope Hampton is a charming and unaffected heroine, and Jack McDonald, as Barton, who shares most of the action with Miss Hampton, makes much of his opportunities.

ELITA.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"HEARTS ARE TRUMPS"

Metro's Version of English Melodrama Is Well Done

Adapted by June Mathis from the play by Cecil Raleigh. Directed by Rex Ingram. Released by Metro.

Lord Altcar.....Winter Hall
Michael Wain.....Frank Brownlee
Dora Woodberry.....Alice Terry
Lady Winifred.....Francelia Billington
Lord Burford.....Joseph Kilgour
Maurice Felden.....Brinsley Shaw
Dyson.....Thomas Jefferson
John Gillespie.....Norman Kennedy
Brother Christophe.....Edward Connelly
Jake.....Bull Montana
Butler.....Howard Crampton

Old melodramas of the London stage were prodigal of plot if nothing else. There is enough material in most of them to make three or four plays, and "Hearts Are Trumps" is no exception. Such abundance of story usually militates against the best results in a motion picture, but in Metro's production of this particular play there is not a single confusing moment. Much credit is due Rex Ingram for the manner in which he has achieved this result. The odds were all against him.

The story itself is chock full of excitement and interest. It deals with the upper crust of English society and jumps blithely from England to Switzerland and back. Lady Winifred, the daughter of Lord Altcar, has secretly married her father's gamekeeper, Michael Wain. When the old gentleman finds it out he has Wain lashed by the other servants, which quite naturally incenses the young man. He thinks Winifred has been to blame and swears to be revenged. Years later he becomes a rich and powerful enemy, who holds the mortgage on Winifred's estate.

But Winifred's daughter, Dora, has now become the center of the story. She has fallen in love with a young American artist who has painted her portrait, and quite naturally refuses to marry anybody else. To achieve her disgrace an ancient enemy of her family steals the portrait and cuts off the head. He then has another artist paint on a body in the nude, and when the picture is exhibited Dora is disgraced. Plot and counterplots are woven through the love story, and at last everything works out well in the Swiss mountains, with an avalanche making things doubly exciting.

The cast does admirable work throughout. Conspicuous among them is beautiful Alice Terry, who plays Dora with girlish charm.

KEALEY.

Above, a string of pearls clasped about Alice Terry's neck is rather like trying to paint the lily, and Norman Kennedy is absolutely in sympathy with that sentiment

At the right, dainty little Alice Terry as Dora Woodberry in "Hearts Are Trumps" (Metro) turns about and faces as handsome a lot of thugs as ever passed an otherwise idle six months on a rock-pile. Naturally Miss Terry is inclined to be a little disturbed for her safety

At the top of page, Alice Terry and Norman Kennedy are exemplifying the title of the picture. It proves to be a hard hand to play, but since hearts are trumps they can't help winning because they hold all the cards

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"ONE MAN IN A MILLION"

George Beban in Italian Role in Robertson-Cole Release

Story by George Beban. Directed by Mr. Beban. Released by Robertson-Cole.

Lupino Delchini.....George Beban
Flora Valenzia.....Helen Jerome Eddy
Mme. Charlotte Manreveau....Irene Rich
Clyde Hartley.....Lloyd Whitlock
Gustave Koppel.....George Williams
Mrs. Koppel.....Jennie Lee
Inspector of Immigration...Wade Boteler
"Snookums," a Belgian waif
George Beban, Jr.

In "One Man in a Million," George Beban's latest special feature which was independently produced by Mr. Beban and which had its world premiere at the new Branford Theatre, Newark, N. J., Saturday night last, one will find much to talk about and upon—favorably.

It will be hard to find a more human, natural, simple heart interest silent drama product. Mr. Beban, portraying a lowly Italian character, uses as his motto via a sub-title the words "when harda luck com' an' kicka you down, jus get up an' laugh—then he feel shamed an' run away." The star uses this crude philosophy throughout the chapters of the story. In addition to a double love theme between Helen Jerome Eddy, Lloyd Whitlock, Irene Rich and himself—something that heretofore Mr. Beban has never offered in his pictures, he brings to good advantage the action and antics of a parrot—several dozen dogs—many children and—even bugs!

The star seems to have mixed an equal proportion of laughter and tears throughout the picture. A scene enacted between himself and his cast in which his small son, George Beban, Jr., affectionately known as "Bob White," is the central figure seemed to carry everybody away with its intensity, and it is quite safe to state that never in his screen career has George Beban portrayed emotional acting such as he displayed in that chapter.

Special mention should be made of the work of Helen Jerome Eddy, who plays opposite Mr. Beban. Also of Irene Rich's portrayal of the Belgian Mother. Lloyd Whitlock as the Department of Justice Official gave a very pleasing performance and mention should also be given the excellent character portrayals of George Williams and Jennie Lee as Mr. and Mrs. Koppel, saying nothing of little George Beban, Jr., whom many think comes near stealing away honors from the entire cast. WINFIELD.

Above, the law steps in and takes charge of "Snookums" (George Beban, Jr.) in "One Man in a Million" (Robertson-Cole)

At the top of the page, George Beban, Sr., and young George have a high old time together—just as if they were the same age

At the right, "Snookums" hasn't a very comfortable place to sleep so his faithful dog "Toodles" serves as a willing pillow

THE WEEK'S BROADWAY PICTURE SHOWS

New Picture at the Criterion—Lionel Barrymore at the Strand—Ina Claire at the Rivoli—Rialto Has Thomas Meighan—Mary Pickford at Capitol

THE CRITERION

Paramount Picture, "The Inside of the Cup," Is Big Card

The world at large is well acquainted with *Winston Churchill's* celebrated novel, "The Inside of The Cup." So when the Famous Players-Lasky Corporation obtained the screen rights and the Paramount Company placed it on view this week at the Criterion, there was naturally much outside interest in seeing the photoplay.

In the picturized version the Famous Players-Lasky Company has accomplished a most satisfactory task as the film held close attention throughout its showing at the Criterion.

The overture was entitled "The Blue Danube Waltz," which the Criterion Orchestra gave a splendid accompaniment and the ballet also supplied colorful assistance. Credit for this number is given via the program: *Victor Wagner* and *Drago Jovanovich* conducting; choreography by *Alexander Jakovleff*.

What proved an entertaining feature was a film entitled "A Barefoot Boy," which came from the Post-Nature catalogue, taking the tired business man back to the days when he was a boy with cheek of tan and bare feet that trekked merrily through all the cowpaths and lanes adjacent to his home.

Gladys Rice, soprano, displayed a fine voice in the rendering "Ave Maria" (*Charles Gounod*) with a most effective accompaniment by the Criterion Orchestra.

The program as a whole gave excellent entertainment, with the Paramount film holding up as a big Broadway feature. VANCE.

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THE STRAND

Lionel Barrymore in New Film Features Bill

Lionel Barrymore demonstrates his versatility in "The Great Adventure," a screen adaptation of Arnold Bennett's famous story, which was later made into a stage play. *Mr. Barrymore* is attempting the first comedy role of his screen career, that of an eccentric artist, Kenneth Webb, who directed the former Barrymore vehicles, also directed "The Great Adventure."

For the funny in films, Managing Director *Joseph L. Plunkett* presents *Clyde Cook* in "All Wrong," the latest of that comedian's hilarious comedies. There also are a new scenic and the Strand Topical Review of news events as the surrounding films.

The overture for the week is called "Festival," by Lassen, and is played by the Symphony Orchestra, conducted alternately by *Carl Edouarde* and *Francis W. Sutherland*. The soloists are *Walter Vaughen,* tenor, who sings the principal number in a scene prologue to the main feature, especially arranged for the occasion by *Manager Plunkett;* and *Carlo Ferritti,* baritone, who offers "Maria, Maria" (Di Capua) and other Neapolitan songs. *Ralph H. Brigham* and *Herbert Sisson,* organists, play selctions from "Faust." KELLEY.

THE RIVOLI

"Polly with a Past" Creates Lively Program

To even speak of that daintiest of comediennes, *Ina Claire,* and the "Wild Men of Africa" in the same breath carries with it a thrill of contrasts. But the thrill passes into mild horror, as one beholds via the film of the Paramount-Vandenbergh Expedition the reason why it will take many generations of missionary work to instill in the savages of Africa even a wee bit of Ina's finesse.

Dr. Leonard J. Vandenbergh, in expedition attire, gives an interesting forelecture on the film "Wild Men of Africa," which is followed by scenes of almost unbelievable pathos—scenes of mental darkness that, though fascinating, make one turn with relief to the sparkling comedy of Metro's cinema version of "Polly With a Past," with its ludicrous situations, gorgeous gowns and pretty *Ina Claire* moods.

The musical program, too, is one of contrasts, passing from the haunting melodies of Franz von Suppe's "Poet and Peasant," to a novel cabaret scene, entitled "Herbertiana," melodies by Victor Herbert, introducing several delightful song numbers by a New York School of Opera ensemble and a piquant dance number by those fleet-footed dancers *Paul Oscard* and *Vera Myers.*

A Bobby Bumps comedy, entitled "The Conductor" provides gales of merriment by showing the antics of the orchestra as they read and executed the score of Bobby Bumps' "compositions."

There were exclamations of delight from the feminine members of the audience when the Rivoli Pictorial gave an intimate peek at *Mae Murray's* largest-in-the-world wardrobe.

Firmin Swinnen, the Rivoli organist, seemed to be in a bright mood, judging from the vivacity he injected into his rendition of MacFarlane's "Scottish Fantasy" that closed the bill. ELITA.

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THE RIALTO

"The Frontier of the Stars" Features Good Program

The overture, "The Sorcerer's Apprentice," by *Paul Dukas,* began the entertainment at the Rialto this week. It was conducted with the usual Rialto mastery and will be throughout the week by *Hugo Riesenfeld* and *Lion Vanderheim.* Following that was the magazine of the newsiest events edited with an eye to what is most interesting, amusing and at the same time of edifying value. *Jacques Halvey,* basso profundo, gave a delightful rendition of the aria from "La Juive."

The big event of the program was the picture. A *Charles Maigne* production, "The Frontier of the stars," featuring *Thomas Meighan* and, we want to add, Faire Binney. The story is by Albert Payson Terhune, we have mentioned the director's name and have given the talent that distinguishes it as above the general run of excellent pictures—and that is enuff sed.

A *Clyde Cook* comedy, "All Wrong" balances the program. Those who have seen this comedian's previous work will know it is sufficient when we say it is just *Clyde Cook.* Perhaps if we add that his antics bring the spectator to a near hysteria the comedy value can be more appreciated by those who have not seen him.

John Priest's organ solo, "Toccata" from the "Fifth Symphony" by *Charles Widor,* brought to an end a program that is highly entertaining. MARGOLIES.

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THE CAPITOL

Fantastic Musical Program Enhances Film Exhibit

In the presentation of the new *Mary Pickford* film at the Capitol Theatre this week *S. L. Rothafel* has given the picture a most entertaining and fantastic musical embellishment.

Director *Ernest Rapee* and his splendid band of musicians render as an overture, "The Queen of Sheba" (*Goldmark*) which as its name indicates contains much that is superlatively musical and of Oriental color and the interpretation given by *Mr. Rapee* and musicians brought forth enthusiastic applause at the finish.

It certainly is a keen delight to hear the Capitol orchestra play when the Capitol News is being shown as each picture receives a special accompaniment.

The Butterfly Ballet was a prettily and artistically-conceived terpsichorean offering as *Mlle Gambarelli* and the *Misses Doris Miles, Gladys Waite, Eugenie Claire* and *Mercedes Godfrey* danced to "Papillous" (*Grieg*) played effectively by the orchestra and flitted gaily about a la butterflies while the film booth flashed a series of Prizma butterflies upon a transparent screen.

After the News came a Prologue, an "Italian Fantasy" in which the number was not only handsomely staged, with attractive scenic layout depicting a scene in an Italian fishing village but the Capitol Ensemble filled up the stage in numbers and lent a vocal atmosphere that rounded out a fine unit when *Erik Bye,* the well-known soloist, sang to advantage, assisted by the orchestra. In this splendid number we must give praise to *William Axt,* who arranged the ensemble; *Alexander Oumansky* for the choreography, and *John Wenger* for the picturesque setting.

The *Mary Pickford* picture, "The Love Light," was uncanny in theme and not the kind that one has been accustomed to seeing the popular star play. It had a moral but the theme went from one grewsome channel to another.

The Capitol Grand Organ came in for its share of attention when *Dr. Alfred Robyn* rendered a well-played number upon the handsome instrument. VANCE.

An amusing moment in "Polly With a Past," the Metro picture starring Ina Claire, which is at the Rivoli this week

"ROGUES AND ROMANCE"

George B. Seitz Makes Thrilling Spanish Picture for Pathe

Written, directed and produced by George B. Seitz. Released by Pathe.
Sylvia .....June Caprice
Reginald.....George B. Seitz
Carmelita .....Marguerite Courtot
Pedro Pezet.....Harry Semels
Bartholomew .....Frank Redman
Don Jose.....William P. Burt

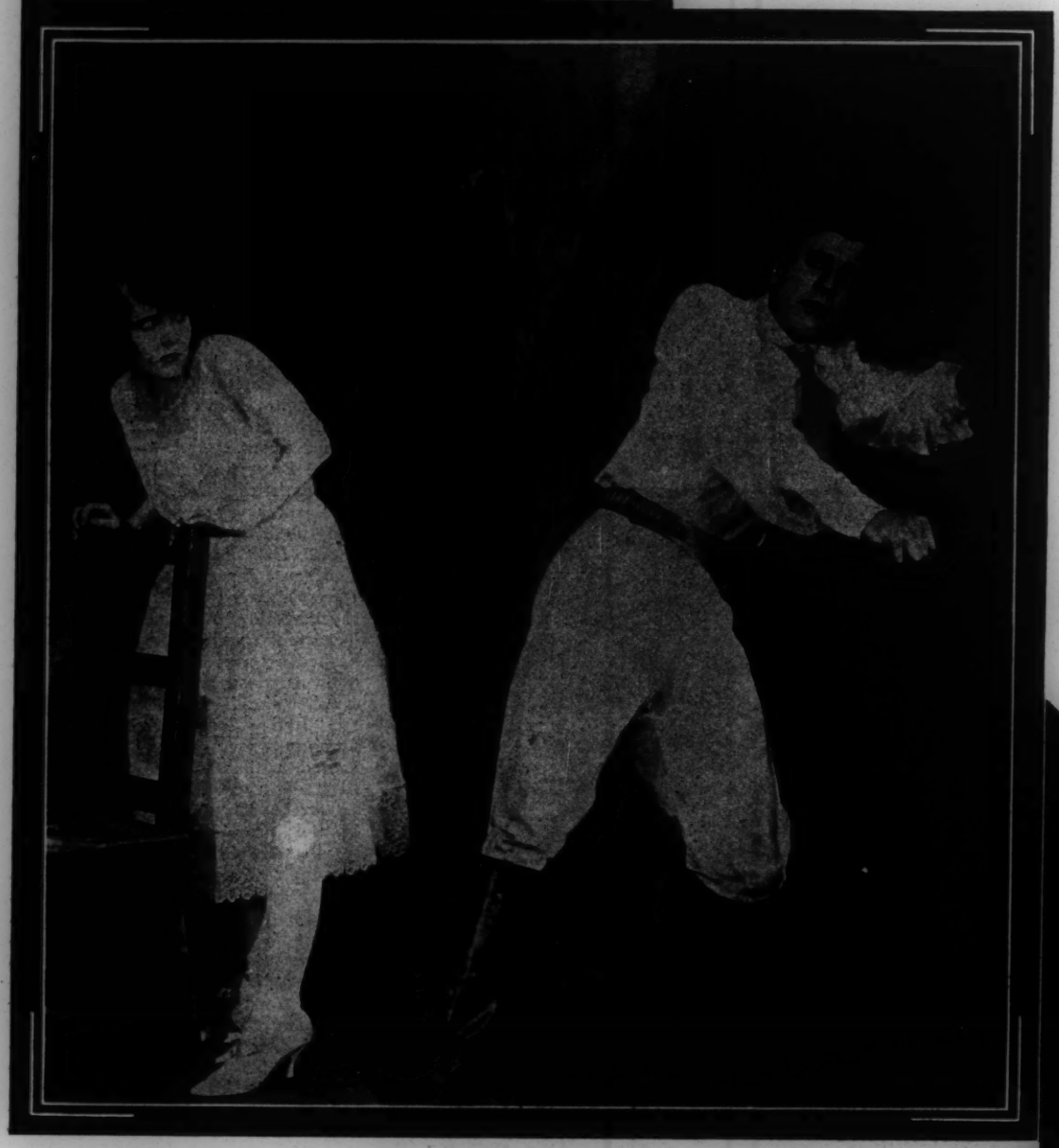
Put a charming young American girl under the hot skies of Spain when, as usual, there is some sort of revolution brewing, supply one unscrupulous plotter who knows how to tinkle a sentimental guitar and let pretty phrases of love drop lightly from his lips, and nothing short of a reckless young millionaire of her own nationality can possibly suffice to extricate her from her plight. That is the theme of "Rogues and Romance" which George B. Seitz has devised for Pathe. It is as full of action and suspense as such a story would have to be, and with Seitz himself in the role of the intrepid hero, there is scarcely a moment that is without its thrills.

Pedro Pezet is planning a bold *coup*, it seems, according to Mr. Seitz' tale, and by it he means to considerably upset the government. When the troops are passing in review before the Governor his men are to capture that gentleman and easily and conveniently bring on a revolution. But jealousy upsets his plan. He has been lavishing his affections upon an American maid named Sylvia, much to the chagrin of his erstwhile Spanish sweetheart, Carmelita. The latter lady therefore tips off the Governor and instead of a calm and peaceful revolution, the review turns into a free-for-all.

Reginald Harding, also from the U. S. A., happens to be seeking adventure in Spain and gets mixed up in the fracas, greatly to his delight. He is a little daunted though, when he finds his former *fiancee*, Sylvia, deep in adoration of the leader, Pezet. He determines then and there that things shall end happily, and of course they do. But there are hairbreadth escapes and fights and all sorts of excitement before the reign of happiness begins.

Seitz, needless to say, is every inch the daring hero. His winning personality has more scope in a feature picture than in the serials in which he has previously appeared, and he proves himself to be a thoroughly capable actor of the sustained drama. June Caprice is the heroine and is sweet and charming. Marguerite Courtot as the Spanish girl does some excellent work and seems as essentially Spanish as the scenery which is obviously the real thing. All in all it is a highly entertaining feature.

KELLEY.



Above, George B. Seitz will match his strength and courage with any horde of revolutionists Spain can produce, because he likes excitement, and June Caprice needs protection

At the top of the page, happiness and calm are restored and our hero and heroine can smile in spite of a broken head and dishevelled hair and no end of physical weariness

At the right, George B. Seitz, the writer, director, producer and star of Pathe's "Rogues and Romance," is just itching to shoot up somebody and start something

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"THE PASSIONATE PILGRIM"

Paramount Presents Fine Cast in Good Picture

Adapted by George DuBois Proctor from the novel by Samuel Merwin. Directed by Robert G. Vignola. Produced by Cosmopolitan. Released by Paramount.

Henry Calverly.....Matt Moore
Cecily .....Mary Newcomb
Madam Watt.....Julia Swayne Gordon
Senator Watt.....Tom Guise
Marjorie Daw.....Frankie Mann
Esther .....Claire Whitney
Miriam.....Rubye de Remer
Mitt.....Van Dyke Brook
Qualters .....Charles Gerard
Major McIntyre.....Sam J. Ryan
O'Rell .....Arthur Donaldson
Amme .....Albert Roccardi
Listerly.....Bernard A. Reinold
Trent .....Charles Brook
Nurse Russell.....Helen Lindroth

It doesn't take very long for any good piece of work to reach the screen, especially in these days when good stories are as hard to find as the proverbial needle in the so-much-talked-about haystack. "The Passionate Pilgrim," Samuel Merwin's psychological study of a sensitive youth as he passes through a series of misfortunes and emotional trials has at last come to the silver sheet. And the moving picture world is so much the richer. He is a remarkable character, this creative figure of Mr. Merwin's, and he takes a big piece of sympathetic understanding and imagination to understand him. Henry Calverly is the embodiment of O. Henry's sophistry when that immortal pen-pusher wrote: "You can't write with ink and you can't write with your own heart's blood; you've got to write with the blood of someone else." So Henry had to suffer and learn the agonies of others.

Matt Moore, who has long been in obscurity, now comes to light with a remarkable performance. His interpretation of Calverly is minute and vivid. He has not only adopted the clothes and haircomb and faraway look, but he has the detail habits of the original character. He must have known Henry Calverly and understood him before he attempted to portray him; otherwise he could never have succeeded in making a characterization that will stand out as one of the best and finest ever done. The photoplay follows the book, which contained an almighty amount of action and incidents. The technique of the production is perfect. The acting of each of the cast is something to be envied. Rubye de Remer graces the picture with her beauty and ability.

MARGOLIES.

Above, Matt Moore as Henry Calverly in "The Passionate Pilgrim" (Paramount) evidently has received good news in the morning mail from the general satisfaction on everybody's face

At the top of the page, Rubye de Remer's news is just as certainly not good news. She is deeply distressed as she hangs up the telephone receiver

At the left, Matt Moore and Rubye de Remer do a modern Romeo and Juliet balcony scene with much of the local color missing, but none of the ardor. Even eyeglasses and a straw hat are not always unromantic

At the right, Matt Moore is of the opinion that Rubye de Remer would be a light burden if she weighed twice as much

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Have You a Little Livestock in Your Home ?

(*Above*) "Old Hollow Legs" is what Alice Lake, of Metro, calls this mongrel, because he can absorb so much cream

Alice Brady takes a trip out to the stables to whisper a word of affection to her favorite steed in her recent Realart picture, "The New York Idea." Needless to say, the steed would reciprocate if he could

Of all her pets, May Allison, Metro's blonde star, enjoys her doves the best. Maybe it is because they can't answer back

(*Above*) *An elephant is not a very satisfactory house pet, but he makes a good mount in "The Price of Redemption" (Metro)*

Douglas MacLean, of Paramount, has a great deal of confidence in the wisdom of a stuffed owl, and consults it in all the important crises of his life

Below, Dorothy Gish, Paramount star, has a hard time getting aboard her donkey, but they are good friends in spite of such small difficulties

Little Trips to Los Angeles Studios

By James Curzon

THE *Marshall Neilan* "blimp" used in the production of "Bob Hampton of Placer," the new *Neilan* spectacle, took part in the first dirigible race ever staged in this country at Long Beach, California, last week. The event marked the special attraction at the big Winter Air Races in which

Many Famous Flyers

and aeroplane stunt men vied with each other in thrilling the thirty thousand spectators. The honor of starting the first "blimp" race was bestowed upon *Colleen Moore,* by the Aero Club of Southern California, under whose auspices the contests were held. Despite the fact that the giant Navy dirigibles against which the *Neilan* blimp was raced had greater horse power than the movie ship, the latter crossed the line a close second, coming in eleven seconds behind the winner.

And speaking of the *Neilan* "blimp," *Wesley "Dinty" Barry, Marjorie Daw* and *James Kirkwood*

Tried Their Hands

at fishing from the air-ship off Catalina Island recently. The pony dirigible which carries four people was anchored five feet above the water and the idea worked beautifully. At least, they came back with two dozen "big ones" and who would doubt a fisherman when he returns with a big catch?

Five acres of land on Melrose avenue, Hollywood, adjoining the Brunton Studio, have been purchased by the Oliver Morosco Productions for a studio. A site adjoining this is a twenty acre tract which will be known as Moroscoville. It will be made

The Greenwich Village

of Los Angeles. Morosco will build a theatre on this tract.

Five productions Metro is making are "Home Stuff," starring Viola *Dana,* under the direction of *Albert Kelly;* "Uncharted Seas," starring *Alice Lake,* under the direction of *Wesley Ruggles;* "Big Game," starring *May Allison,* under the direction of *Dallas Fitzgerald;* "Camille," starring *Nazimova,* under *Ray Smallwood's* direction, and "What's the Matter with Marriage," featuring an all-star cast which includes *Milton Sills, Ora Carew* and *Nigel Barrie. Philip Rosen* is the director.

Gareth Hughes has returned to the Metro studio, having completed work in "Sentimental Tommy," Famous Players.

The complete cast for *Viola Dana's* stellar vehicle, "Home Stuff," includes *Tom Gallery, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning* and *Philip Sleeman. Albert J. Kelly* is the director.

Mary Miles Minter has completed the circus story, "The Little Clown," by Avery Hopwood and is enjoying a much needed rest. *Miss Minter* has worked continuously since the first of September.

"Loot of the Night," by Frederick Jackson, has been selected as

The Next Vehicle

for *Earle Williams. David Smith* will direct. *Elinor Faire* will play opposite *Mr. Williams.*

William Bodine has been engaged to direct a new series of comedy productions for Universal.

After four days of illness, *Harry Carey* has returned to Universal City and has resumed work on "If Only Jim."

Helene Chadwick has gone to New York to play opposite Tom Moore in the new Hurlburt story, "Made in Heaven."

E. Mason Hopper will direct the screen version of the *Thompson Buchanan* stage play, "The Bridal Path." *Richard Ricks* has been engaged to play the lead.

Art Acord will be starred in a new Universal serial now being written by *Ford Beebe. Albert Russell* will direct.

Pauline Stark has left for New York to play the title role in "Salvation Nell," a Whitman Bennett production.

Ruth Roland has left for the East

To Complete Arrangements

for a new serial for Pathe.

Jackie Coogan is able to resume work in "Peck's Bad Boy," under the direction of *Nate Watt* at the Brunton Studios.

William C. De Mille, who has been spending several weeks in New York will return sometime during January, and will start on a Paramount Production, the nature of which has not as yet been announced.

Lila Lee spent the holidays in New York. She will return soon to Los Angeles, to play an important role in a new Paramount production.

William Webb has been retained by *William Fox* to direct the new Fox star, *Harold Goodwin,* at the West Coast studios.

Rollin Sturgeon will direct *Gladys Walton* in "The Bobbed Squab." *Florence Turner*

Has Been Borrowed

from Metro for a part in this production.

Tom Santschi, who has just recovered from an operation for appendicitis, has resumed work on his seventh two-reel Western for Pathe, entitled "The Sage Brush Musketeer," which is being made by the Cyrus J. Williams Productions.

All writing records have been broken by *Arthur Somes Roche,* of Metro's colony of writers, by producing a complete comedy drama in one week. The picture will be filmed shortly with *May Allison* starred.

Robert Edeson, who has renounced the speaking stage to become a Metro player, reads over a script with May Allison. He plays an important part in Miss Allison's next picture, "Are Wives to Blame?"

Hampton Del Ruth is now engaged in writing an original story at the Mayer studio, which will be filmed either as an all-star production, or as a starring vehicle for Anita Stewart.

Gertrude Atherton and *Gouverneur Morris* began their motion picture careers for Goldwyn by making screen adaptations of novels already published. Now they are reversing the situation, and, having written an original story directly for filming purposes, each is engaged in making over this first scenario into a novel, which will be published only after the photoplay is released. *Mrs. Atherton's* picture is called "Don't Neglect Your Wife," and *Mr. Morris',* "A Tale of Two Worlds." It is possible, however, that

For Publication Purposes

the authors will revert to the original titles which were, respectively, "Noblesse Oblige," and "The Water Lily."

E. Mason Hopper, director and *John J. Mescall,* camera man, maintain that *Rupert Hughes* writes very difficult scenarios. *Mr. Hughes* is spending all his waking hours just now at the Goldwyn studio cooperating in the screening of his picture, "Dangerous Curve Ahead," and he has many original ideas. Now original ideas are often difficult of execution. In "Dangerous Curve Ahead," for instance, some of the scenes called for six exposures. Time was when it was revolutionary to have a double exposure and they are still very difficult to make. Yet *Mr. Hughes* blithely asks to have six exposures—and gets them.

General Robert Georges Nivelle, former commander-in-chief of the French armies

Was the Guest

of *Samuel Goldwyn* recently at the Goldwyn studio in Culver City. He was shown every process in the making of pictures.

Mabel Julienne Scott, returning to the Goldwyn studio from Del Monte where the "Don't Neglect Your Wife" company had been on location, reported that it poured rain all the time the company wasn't working. Once when *Miss Scott* craftily made up her mind to "sneak" a ride, she was called back just as she was about to mount her horse and told the company couldn't risk having anyone come down with pneumonia. So she gave up in despair and sat in the hotel playing checkers.

Clayton Hamilton, of the Goldwyn editorial department, is the author of a new book which

Has Just Been Issued

by Henry Holt & Co. It is called "Seen on The Stage" and is the fourth volume of a series.

Reginald Barker is on his way back to California from Canada, He reports "shooting" beautiful snow scenes. Pictures were not the only things shot on the trip, however, for *Barker* and the male members of the company found hunting good between Banff and Lake Louise, where they worked daily.

Percy Hilburn, who photographs the *Reginald Barker* productions, has purchased a $20,000 home at 1707 Highland avenue. He and *Mrs. Hilburn* had hardly moved in before *Barker* took his company to Canada.

Tod Browning spent eight weeks on the story, fifteen weeks filming, and eleven weeks

Cutting and Titling

"Outside the Law." The picture runs just 104 minutes on the screen. Therefore every minute of actual screen time represents at least sixteen hours—and more often thirty-two hours—work by *Mr. Browning* and his producing staff. Well, that's the way it's done.

FILM INDUSTRY TO CLEAN HOUSE

Incompetent Directors and Actors Must Be Weeded Out, Says Lasky

"HOUSECLEANING" throughout the motion picture industry to weed out incompetent directors and actors, abolish wasteful methods and raise the tone of the cinema play is the order of things in the studios on both the East and West Coasts, said Jesse L. Lasky, First Vice President of the Famous Players-Lasky Corporation, on his arrival in New York after a visit to the company's Western offices and studios.

"The day is past," said Mr. Lasky, "when incompetent producers and directors, as well as actors, will be tolerated. The industry is passing through a period of readjustment, which is rapidly weeding out the incompetents and reducing extravagance to a minimum.

"This readjustment is creating a much healthier atmosphere because it has brought home to directors, actors and authors the necessity of co-operation. Young directors are pushing to the fore with new ideas and more efficient methods, authors have recognized the need of going into the studios and learning the technique of the screen and stars now realize that they must give 100 per cent value for their salaries."

Mr. Lasky announced that W. Somerset Maugham, author of a score of books and plays, has joined the force now writing for Paramount Pictures. Mr. Maugham has begun work on his first scenario and belongs to the literary colony at the Lasky studio, Hollywood, Cal., which includes Edward Knoblock, Elinor Glyn, Sir Gilbert Parker and Avery Hopwood. Mr. Lasky also announced that Thompson Buchanan, playwright, had been appointed associate supervising director of Paramount Pictures at Hollywood.

"Behold the Man" Opens

"Behold the Man," an adaptation of Pathe's feature, "The Life of Our Saviour," opened at the Apollo Theatre Jan. 9. The presentation will be repeated for a series of Sundays.

An unusual musical accompaniment is a feature of the presentation. This setting will include symphony orchestra and renowned vocalists. Among the soloists are Harriet Lark, soprano, and Elda Arlando Boyer, baritone. A chorus has been specially chosen from the New York Opera and Oratorio Society.

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Hayakawa Film Company

"The First Born," starring Sessue Hayakawa, and being released as a Robertson-Cole super-special, will have its premier showing at the Strand Theatre, New York City, during the week of Jan. 30. The production is the first of a new series of Hayakawa pictures made under a recent contract with Robertson-Cole. "The First Born" is based on a stage play by Francis Powers (produced in San Francisco by Fred Belasco).

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Four Metro Specials

Four Special productions comprise Metro's January schedule. Viola Dana in F. Scott Fitzgerald's "The Offshore Pirate;" May Allison in an adaptation of "The Marriage of William Ashe," by Mrs. Humphrey Ward; "Lure of Youth," Luther Reed's original story, and Jewel Carmen in "The Silver Lining," produced by Roland West are the pictures.

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M. P. D. A. Officers

Charles Miller was elected director of the M. P. D. A. at a meeting held on Tuesday evening. The other officers for 1921 are as follows:

S. E. V. Taylor, assistant director; Robert Vignola, technical director; Charles M. Seay, scenarist; C. Jay Williams, treasurer; Robert Ellis, inner guard; George A. Leesey, outer guard, and James Vincent, trustee for three years.

Griffith's Next

Reports from Mamaroneck are that D. W. Griffith is busy on his next production, which will be an adaptation, with extensions, of "Hank Bottles," a story by Thomas Burke, the author of "The Chink and the Child," on which Mr. Griffith based his "Broken Blossoms."

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Newark Bars Crime Films

The Director of Public Safety of Newark has issued instructions to exhibitors that all films in which criminals are shown at work are not to be shown in that city. Until now, the police have banned pictures in which the criminals go unpunished and posters depicting acts of violence.

Rothafel Heads Hoover Relief Committee

S. L. Rothafel has been appointed by Herbert Hoover to head the Motion Picture Committee for Greater New York in the drive to aid the starving children of Europe.

The National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America through their respective presidents, William A. Brady and Sydney S. Cohen, have pledged their undivided and wholehearted support to Mr. Rothafel.

Mr. Rothafel's first step was to call a monster meeting of every exhibitor, operator, stage, electrician and musician in the motion picture theatres of New York at midnight last Tuesday at the Capitol Theatre, to create an undivided front for the great drive.

• • •

Foreign Films to Invade U.S.

A movement for the "invasion" of foreign motion pictures in this country on a large scale has come to light in the announcement that Maurice Rouseau, representative of French, German, English and Italian film producers, who is now in New York, has engaged Ralph Spence, production editor, to edit, recut and Americanize forty foreign photoplays in the next year. The work will involve an expenditure of $200,000, it was said.

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To Film "Wedding Bells"

Constance Talmadge has started work on "Wedding Bells," a screen adaptation of Salisbury Field's play of that name. This play was produced last season with Wallace Eddinger and Margaret Lawrence in the leading roles. Edgar Selwyn has offered many interesting suggestions for the scenario. It will be directed by Chet Withey.

WILLIAM H. COOK

Of the firm of Cook and Shay, Inc., recently organized for publicity promotion of plays and players. Mr. Cook was formerly with Fox

BAN "WAY DOWN EAST"

Quebec Censor Board Condemns Film—Griffith Plans Fight

D. W. Griffith has been advised by his representatives in Montreal that "Way Down East," submitted to the board of censors for the Province of Quebec, has been turned down as "not passed," and that they issued a condemnation of his work which prohibits its presentation in that province. The producer, through his general manager, Albert L. Grey, issued in part the following statement:

"The news that the Quebec censors have condemned 'Way Down East' seems on the face of its record in this country so absurd that I scarcely know what to say. In America the story and its treatment in picture form has been so widely praised by ministers, judges, editors, federal and civic authorities, statesmen, professional men and other good citizens, that I am at a loss to understand the attitude of the Quebec censors. I suppose our only remedy is to take issue before the courts there and depend upon the spirit of justice which I have always found to prevail in the Dominion of Canada."

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Selznick Studios Busy

In the first week of this year Lewis J. Selznick took possession of the Peerless Studios in Fort Lee, N. J., and began at once to produce therein pictures for his Five-Star Series. This addition to the Selznick production equipment makes three studios wherein Elaine Hammerstein, Conway Tearle, Eugene O'Brien, Owen Moore and Martha Mansfield will develop attractions for Selznick and Select issues.

• • •

Film Portrays Lincoln

Feb. 6 has been designated as the release date for the special Ralph Ince production, "The Highest Law." This feature is a suitable subject for Lincoln Week presentation because of its main subject matter. It is a full five-reel dramatic feature in which is picturized one of the most interesting incidents in the life of Abraham Lincoln, with Ralph Ince portraying the part of the Emancipator.

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Paul Gerson to Make Films

Paul Gerson, who has had a dramatic school in San Francisco for many years, has added to his institution a moving picture concern. He has organized the Paul Gerson Pictures Corporation and will film comedies and five-reel feature productions. His students will have the benefit of actual parts in real film productions.

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Pearl White's Next

Pearl White's next vehicle will be "The Mountain Woman," which has been made from Charles Neville Buck's popular novel, "A Pagan of the Hills."

• • •

Buchanan Appointed

Thompson Buchanan has been appointed to share with Frank E. Woods the position of supervising director at the Hollywood plant of Famous Players-Lasky.

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IS THAT SO!

LON CHANEY has been cast for the leading role in the Goldwyn feature, "The Night Rose." *Leatrice Joy* will enact the principal feminine character.

House Peters will play the leading role in "The Alibi," which is being filmed at the Goldwyn West Coast studios.

George Bunny, son of the famous comedian, *John Bunny,* is starring in the latest Capitol comedy, "You'd Better Get It."

Tom Gallery has been selected to play the leading male role in *Viola Dana's* new special production, "Home Stuff."

Louise Sherwin, former dramatic critic of the New York *Globe,* who has been connected with the Goldwyn studios, has resigned.

Eileen Sedgwick, who has just completed a serial for Universal called "The Diamond Queen," is soon to appear in "Renunciation," by *Peter B. Kyne.*

Spottiswoode Aitken has been engaged for an important role in *Priscilla Dean's* production, "False Colors."

George Hackathorn has been chosen to play the leading role in "The Light in the Clearing," *T. Hayes Hunter's* new production.

Frank Mayo has completed the filming of "Colorado."

"Spike" Howard, a champion strong man, will play the part of "Electricity" in the educational feature which is being prepared by the Harry Levey Service Corporation.

Ethel Coolidge of Andover, Mass., who says she is a niece of Governor Calvin Coolidge of Massachusetts, the Vice President-elect, has been engaged for motion pictures by J. Stuart Blackton.

William Farnum, in association with *George C. Tyler,* is the producer of "Erminie," in which *Francis Wilson* and *De Wolf Hopper* are starring at the Park Theatre.

Dorothy Green, who recently returned to the screen in "The Good Bad Wife," has married Norman November, a lawyer.

Hugo Riesenfeld has commissioned *W. T. Benda* to develop a series of Greek masks for use in ballets at the Rivoli and Rialto once a month.

Mlle. Dazie, dancer, will make her screen debut in *W. K. Ziegfeld's* initial production, starring *Florence Reed* and directed by *Emile Chautard.*

Ralph Ince departed for Porto Rico on Monday, accompanied by his technical director, his cameraman and a company of players. He will make one picture before he returns.

Henry Kolker provided a twelve-piece jazz orchestra to furnish music for a big reception scene in "The Fighter," now being filmed at the Selznick, Fort Lee Studios. Over 100 extras took active part in the scene, and two soloists from the Metropolitan Opera Company imparted the vocal touch to the impressive gathering.

Marjorie Daw, the Neilan star, planned to spend Christmas in New York, but just as she was about to leave her home for the train, another Los Angeles producer prevailed upon *Mr. Neilan* to lend her for a film already in the course of production.

Ina Claire appeared in person at the Rivoli last Sunday night, when "Polly With a Past," the Metro screen version of the Belasco success in which she starred, was shown.

Doris Kenyon is to return to the stage in a new play early this year, meanwhile being featured in a "Get-Rich-Quick Wallingford" story on the screen.

Louise Fazenda, Mack Sennett comedy star, is spending three days in New York and is devoting two of her evenings to making a tour of the Loew theatres.

Pauline Frederick has completed her second production, "The Mistress of Shenstone," under the direction of Henry King.

Webster Campbell, leading man, has signed a contract with Vitagraph whereby he will begin his first picture, "The Correspondent," starring *Corinne Griffith.*

Pearl White was among the passengers who arrived in New York Dec. 24 on board the Victoria from Bermuda. *Miss White* caught the steamship by airplane, eight miles at sea, in order to keep a promise to be in New York for her Christmas dinner.

Gaston Glass is resting after completing "Cameron of the Royal Mounted." At the same time he is recuperating from an accident in which he was thrown from his horse while on a gallop.

Wyndham Standing has been engaged to play opposite *Marion Davies* in "Bride's Play."

Marguerite Courtot has finished work on her last serial for Pathe, and is taking a vacation at her home in New Jersey.

Dorothy Dalton has left for Hollywood to work in pictures there for the first time in nearly two years. She will be starred in a Melford special for Paramount.

Francis Ford has signed to direct *Texas Guinan* in a series of picaures for Victor Kremer. The first will be "I Am the Woman."

A party of motion picture stars appeared at the opening of Loew's Victory Theatre, in Holyoke, Mass., Thursday night, Dec. 30. In the party were *Bert Lytell, Diana Allen, Lucy Fox, Grace Valentine,* and others.

William B. Davidson, Huntley Gordon, Louise Prussing, Colin Campbell and *Al. H. Stewart,* are in the supporting cast of *Elaine Hammerstein* in her next Selznick picture, "The Girl From Nowhere."

Winifred Westover plays the leading feminine role opposite *Conway Tearle* in "The Fighter," his next picture for Selznick.

Dallas Fitzgerald has been selected by Metro to film "Big Game," in which *May Allison* will be starred.

Joe Culbertson, who was one of the original Custer scouts plays a part in Marshall Neilan's reproduction of the historical Last Stand of General Custer.

Lew Cody is to appear in vaudeville for a limited engagement prior to his return to the screen.

Oliver Morosco is to direct "The Half-Breed," a picture in which William Desmond will star, supported by Francis X Bushman, Beverly Bayne and Ann Little. The production will be made on the Coast.

DOROTHY GISH

Star of Paramount pictures, who recently became the bride of James Rennie, her leading man in "Flying Pat" and other films

Robertson-Cole Move

The Robertson-Cole offices have been transferred from 1600 Broadway to the new building at 48th St. and 7th Ave., where the company will occupy the 8th, 10th, 11th and 12th floors as well as the projection rooms on the roof. The remainder of the 12-story building will be leased to other companies.

"Temple Dusk" Soon

"Temple Dusk," a George D. Baker production, has just been completed at Metro's New York studios and the picture will be released late in February. "Temple Dusk" was adapted to the screen from Calvin Johnston's short story. The cast includes Anna Q. Nilsson, Robert Frazer, Charles Lane, Frank Currier, Robert Schable and Thomas W. Ross.

Monroe Salisbury Film

"The Barbarian," starring Monroe Salisbury, will be the next important release of the Pioneer Film Corporation. Supporting Mr. Salisbury is a cast of unusual excellence, including Jane Novak, Barney Sherry, Alan Hale, Lillian Leighton, the Cudahy children and others of equal prominence.

More Joe Martin Films

Harry Burns has been engaged by Universal to direct a series of animal comedies featuring Joe Martin, the famous orang-outang. He will be assisted by C. A. Steeker, who has had charge of Joe's education since he was six months old.

Kerrigan Organizes

J. Warren Kerrigan is the latest actor to announce the formation of his own company. He will work at the Hollywood studios and his company will be known as J. Warren Kerrigan Productions.

Phillips-Holubar Film

Dorothy Phillips and her husband director, Allen Holubar, are in New York for the week, making the final arrangements for the early release of "Man-Woman-Marriage." This is the new nine-reel cinema which marks the initial association of Miss Phillips and her director with Albert Kaufman, who sponsored the Sidney Franklin pictures.

Seattle's Newest Theatre

The Blue Mouse Theatre, in Seattle, was formally opened Christmas day with "The Furnace," featuring Milton Sills, Agnes Ayers and Theodore Roberts.

The new theatre is owned by John Hamrick, one of the pioneer motion picture playhouse men of the northwest. It is located on Fifth Avenue, near Pike—in the center of Seattle's new theatrical district.

Life to Be Filmed

One-reel pictures, based on material from *Life,* are to be made. The Key Holding Corporation has been granted exclusive rights to all copyrighted material appearing in *Life* and according to a letter from Charles Dana Gibson, the pictures are now being produced.

Pola Negri Signed

It is reported that Pola Negri, the Polish film star, who was recently seen in "Passion," has been signed by Famous Players to a three-year contract. Her contract, it is said, calls for six pictures a year, three to be made in this country.

"Seven Years' Bad Luck"

Robertson Cole will release shortly a comedy called "Seven Years' Bad Luck," with Max Linder in the leading role. The picture is to be in five reels. It was directed by Mr. Linder, who also wrote the story.

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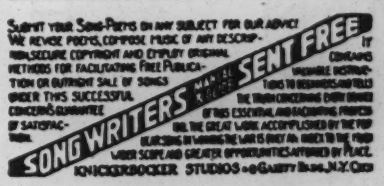

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With lower money rates in sight, owing to the heavy liquidation in commodity markets, the trend of bond prices is toward the higher pre-war levels, and for that reason investors should not delay their bond purchases, especially as present quotations in many instances offer an opportunity of a lifetime to secure a return of

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This is particularly true of high grade railroad bonds, which are in a position now where they not only afford an exceptional income return, but, if held for a reasonable pull, possess unusual possibilities for market profits as well.

Many investment bargains among railroad bonds are listed in a circular on the bond situation which we will send to anyone *free* upon request.

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DOLLARS AND SENSE

By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

NO doubt a good many of my readers subscribe to Christmas Clubs. These institutions are formed by Savings Banks for the most part, and are schemes whereby depositors pay 5 cents, 10 cents, or more each week, usually increasing the payment each week throughout the year and then drawing out the total amount subscribed on or about December 8th. In some cases but not all, as I understand it, the Banks add 3% or perhaps 4% interest to the total amount. It so happens this year that some of us can form a private Christmas Club of our own paying us 8% interest.

In December of last year the

Consolidated Gas Company

of New York City issued one year 8% secured gold notes due December 1st, 1921. These bonds are now selling at about 99½—that is nine hundred and ninety-five dollars for a thousand dollar bond (there are no lower denominations)—giving a yield of just over 8% on your money. In other words you lend the Consolidated Gas Company $995 to-day. In return on June 1st next they pay you $40 and on December 1st next another $40 together with $4.50 to make up the par value of your bond that you now buy at a small discount; so that just at the time you are urged to do your Christmas shopping early and are worrying as to how you are going to make any gifts at all, you receive $1,044.50. I think that is pretty good business. The notes are the direct obligation of the company and are secured by $34,000,000 of the capital stock of the New York Edison Company the present annual dividends upon which alone exceed

The Amount Required

for the interest to be paid on these notes. As most of us know, the company does practically the entire gas and electric light and power business in New York City and in large parts of the Bronx, Queens and in Westchester County, serving a population of at least 4,000,000. In connection with Christmas Clubs it is interesting to note that Banks in and around New York City that organize Christmas Clubs bought many of these bonds for their own account.

However, in suggesting this very short term bond I am

By No Means

going back on my previous advice to investors to buy long term bonds with high yields. The beginning of the new year has seen a decided advance in the bond market, particularly in the case of long term high yielding bonds. This was only to be expected of course because to many interest payments are made in January and there is a certain amount of money

(*Continued on page* 141)

1920 Bond Prices

Lowest of the Century

Not for 70 years have bond prices offered such opportunities for both safe and profitable investment.

High commodity prices with the ensuing low purchasing power of the dollar have brought about high interest rates. This has resulted in low bond prices although the security behind the bonds of representative corporations is greater than ever before. Noted economists believe that the upward trend has begun.

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PISO'S

for Coughs & Colds

Dollars and Sense

(*Continued from page* 140)

ready for reinvestment. Moreover selling to establish income tax losses, which depressed the bond market at the end of the year has ceased. But as prices go up so

Yields Come Down

Long terms bonds that yielded 8.60% maybe, in December, today perhaps yield only 8% or even less. And I believe this improvement in bond prices is to continue less rapidly as soon as new capital is settled but surely. Already some of the business depression of two or three months ago is less acute. Governor Harding of the Federal Reserve Board and other authorties say business will be materially improved in three or four months and both stock and bond markets are beginning to reflect this feeling. Wall Street is generally a little in advance of such movements. Not so the theatrical business. If anything they feel events *after*

They Have Happened

During a business revival following depression people are too busy to go to the theatre, when business begins to get bad people go to the theatre to take their minds off their troubles. Theatre business on the road is bad, movie companies are finding it hard to obtain new capital and have curtailed production. But business will come back to the theatre as it always does and anyhow New York theatres are always doing well. The man or woman who is in a success and working steadily must save. And to save properly is to invest. Saving is a matter of habit. It's

Not A Question

of putting by $50 one week and none the next. It is a question of putting by $25 each week or $10 each week or whatever the sum may be. That is the way to save and that is the way to make money. And once one can get in the way of saving something every week it is astonishing how easy it becomes. The process is the same as paying for a bill over a period. If you *have* to pay $20 each week in payment of a debt so when it is paid off you can go on paying $20 a week on behalf of your mother, wife, children or yourself and each month investing the $100. For always remember that $100 is not too small a sum to invest. And when the time comes to buy a $100 bond don't be wise and

Choose It Yourself

but go to a good house—a good "money doctor"—and take his advice; he will advise you to buy an active bond that you can sell easily until you have saved at least $3000 or $4000. If you don't know where to go drop me a line, I shall be glad to help you.

Next week: Three bonds to buy and "forget all about."

* * *

Sennett Engages Herbert

Mack Sennett has engaged the services of Victor Herbert to write the score for his forthcoming "Mack Sennett Revue," to be offered on Broadway, under the joint direction of Sennett and A. H. Woods.

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New Acts Always Welcome

New Acts

(Continued from page 122)

player called "The Little Violinist." It would be a fine thing if *Aldrich* might see *Lillian Roth*, child player, and could write a story about her, and her teeny little sister *Anna*. Both these remarkable children are at the Palace this week where they are registering a tremendous hit.

Lillian's big number is a scene from "Pollyanna," in which she gives an impersonation of *Patricia Collinge*, startling for its verisimilitude. Then lovely little teeny sister *Anna* gives a droll impersonation of *Frances White* singing the burlesque operatic number in the musical comedy, "Jimmie." To say that she almost outdoes *Frances White*, herself, is to give her but just due.

Other features of this act include an impersonation of *Ruth Chatterton* in "Daddy Long Legs," some gay banter with the orchestra and some humorous weeping. SOBEL.

• • •

Lina Abarbanell at the Hamilton

Lina Abarbanell has deserted musical comedy for the two a day and from present indications she is due to bask in the spotlight of vaudeville for some time to come and permit us to add that she is indeed a welcome acquisition.

Mme. Abarbanell is presenting an interesting little affair entitled "The Bride," from the pen of William Hull Hulbert with music by Milton Scharzwald. The scene is laid in France and the curtain rises showing the Bride's Boudoir. Mme. Abarbanell as the Bride is bidding her Husband good-bye who is leaving town on a business trip.

After an affecting scene the Husband departs but has no sooner gone when a youth enters with whom the Bride had been friendly before her marriage. In a passionate outburst he tells her that the two months she has been married seemed like two years and that he has been patiently waiting for her Husband to leave so that he could talk with her. He shows her a piece of jewelry which she offers to accept but he tells her that she cannot have it until after breakfast the following morning. While they are talking, a knock comes to the door. The Bride thinking it is her Husband, hides the Youth under the bed. Instead of her Husband another man enters. He and a third admirer make the same offer upon the same terms—before her Husband comes into the room. While explaining that he returned because he did not want to leave her alone, one of the hidden admirers sneezes. The Husband draws a gun and orders him to come out and when he does so, the other two surrender also.

The Bride realizing her position calls the Police, who upon arriving, search the prisoners and find the jewelry on them. The Bride claims it as hers and has the men arrested for burglary, and no doubt she and hubby lived happily forever after.

It is a sure fire sketch with many funny situations—tuneful music and snappy dances. Mme. Abarbanell is supported by an excellent cast, all of whom are capable and clever performers. GILLESPIE.

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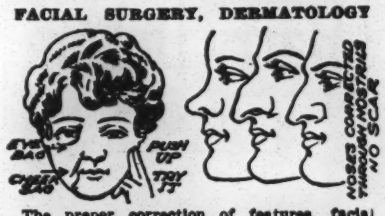

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WHAT happens to actors when a play closes? I read last week of a theatrical depression and the newspapers reported that thousands were out of jobs. What do they do?—WILLIAM J. KITCHENER, New York.

Actors have the same difficulties about seasonal employment that stock brokers and carpenters have. I know of one young woman at liberty who lives at the Ritz. But there are others at the Three Arts Club. "Chaque a son gout," as they say in France.

• • •

Where can I get tickets for the plays that are great successes in New York at the present time.—JAMES FORD, Brooklyn.

We should advise you to get them at the box offices. Not weeks and months in advance. But ten or twelve minutes before the performance begins. Most of the "hits of the season" will undoubtedly be able to find room for you at that time at regular box office prices. There's not to reason why or ask a question. Try it.

• • •

Is it necessary to be beautiful to be a great actress? I ask this seriously. I am not beautiful. Not even pretty. But I know that I am an actress. I have been successful in amateur work, but that, you will say, means nothing. It means just this to me: that it convinced me that I have tremendous ability. No, I am quite calm. You seem to have a point of view, and a few ideas, besides a sense of humor. That is why I ask your opinion. Although I cannot promise to abide by it if your decision is adverse.

E. F. M., Rochester, N. Y.

Theoretically it is essential to be beautiful in order to be successful as an actress. Practically this is not the case. I could give you a list of foremost actresses whose sound ability has secured them fame, but whose features served to make their work harder. But it would scarcely be kind or tactful—or safe—for us to publish this list.

• • •

Do you know of any book which will give me the lives of great actors who are living at the present time?

JAMES SALEEBY, New York.

Who's Who in America gives the biographies of great Americans. There has been no Who's Who on the Stage published for several years. We believe that the really great are covered by the former volume, although Heywood Broun has discovered some discrepancies.

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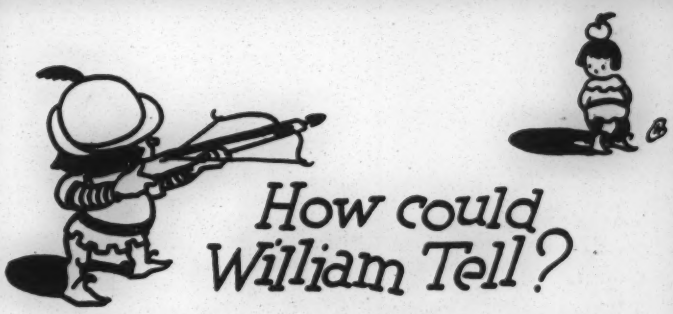

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